

TAPE THREE, SIDE A

PAGE FORTY SEVEN

MN: Can I just turn off this light, Carl?

CL: Sure.

MN: Where is it? Where's the switch?

CL: I have no idea. It's one of these, oh yeah, I'll get it. I think I know which one it was, I put it on previous. Is this it?

MN: Nope. No. (sounds of switches being thrown). Not yet. There we go.

CL: There we go, every one but the right one. Is that it now?

MN: Yeah, that's good. Sorry,

CL: So Shop News reported and it was in 1938 or 39 that we put out our first baby issue in which we went around to people's houses and photographed their children. The young children we photographed during the day time and the one's who came home after school at 3:00 we photographed at night.

MN: Was that your idea?

CL: Yes, and we used an outside photographer whose name was Edward Werineiman, everyone know him ~~as~~ Werineiman, he's passed away now, but he was a character in town. He worked for the Gardner Artist's Studio at that time. So, since I didn't have a camera of my own, we went around and he did all the baby pictures. We put a coupon in Shop News on a, say in April, and then people would cut it out and send it in and then we would be, we'd send out postcards to say we would be at your house at such and such a time on such and

TAPE THREE, SIDE A

PAGE FORTY EIGHT

such a day, be ready with the baby. And they used to dress up the babies, you wouldn't and we used to say, only the heads are going to show, never mind the feet, never mind the fancy dresses and they used to dress those babies up so beautifully, and we only photographed the heads, you know. And so we did that, that was 1939 and 1940 and as a result of that baby issue I entered a contest by the Direct Mail Advertising Association in New York City, they had a contest each year for the best (.....unintelligible) employee publication in the United States and Canada. In 1940 we won that and I went to Canada to get the award. The award was given out at some banquet in Canada. So, and I'm sure that the baby issue is what did it. Everything was done in black and white of course, we didn't have full color printing, we didn't print the babies pictures in color, they were black and white, but they were, you know, they were very, very interesting and that was a big thing. I think that was one of the greatest things the Shop News ever did. And then at the, then we would send the negatives to the child, to the family so they could make Christmas pictures or what ever they wanted to do. So once we ran it, we didn't keep alot of negatives. Hundreds and hundreds of kids, sometimes the baby issue ran 20, 30 pages. And we still have copies of all those issues. So it was a good, good idea and was one of the most successful things we did in Shop News.

TAPE THREE, SIDE A

PAGE FORTY NINE

MN: And that came out about Christmas time?

CL: No, it came out, well, we usually photographed in the spring of the year, and we photographed maybe in May and June and it came out after we got the whole thing together, maybe in September, I can't remember the month it came out but, and then we'd send the negatives to the people to have Christmas pictures printed up or something of that kind. It was a good stunt. And, of course, every once in a while, we found we had made a mistake. The wrong caption was under the wrong picture. And if you've made one mistake, you've made two, because somebody else's picture is wrong. So we always used to run a correction in the following issue of these two children were mixed up. Tried not to do it, but with the hundreds of pictures, you know, it was bound to - and we couldn't exactly remember each one. Soon as we got the pictures, we stuck a photograph on each blank, you know, the entry blank that each person used and that was our guide. So then we got to World War II.

MN: Could you feel it coming? The war?

CL: Oh, no. I had no way of knowing. How would an ordinary person know when they had our diplomats in Washington, the Japanese diplomats having their meeting in Washington when they Pearl, when they bombed Pearl Harbor? Oh, sure, President Roosevelt indicated, he said he knew that the war was coming and I'm sure our military people must have known that something was going to happen because of the conflict that was going on.

TAPE THREE, SIDE A

PAGE FIFTY

But the ordinary person didn't know, I don't think.

MN: What about the European War?

CL: The first World War?

MN: No, the, the, not the Japanese, but in World War II the whole things building up in Germany?

CL: Oh, yeah, and then it went on from there, of course, but the, uh, United States had to make up it's mind which was it would fight and it decided to pursue the European War, more than the Japanese War because that had England involved and a lot of our friends in Europe involved and so when Roosevelt made a decision that he was going to fight the war in the South Pacific, but his concentration was going to be in the war in Europe, because that was a more important war to get out of the way. So in the early, so anyway, the war came on and so I'm 31 years old on December 7th, 1941 and, you know, I'm gonna be in the war. That was a Sunday, I was washing my car, it was a beautiful day. I was washing that second hand Plymouth convertible that I had bought, and uh, and then the radio was turned on, and of course, that morning, Sunday morning we found out that they had bombed Pearl Harbor. And so the next morning I, like hundreds, thousands of other people went to the recruiting places to get into the war. I went to Boston. 150 Causeway Street, right around the corner from where the Boston Garden is was where the Navy was recruiting. So, I stood in line, like everybody else and we went in and tried to get, and sign up

TAPE THREE, SIDE A

PAGE FIFTY ONE

for the service, the Navy I was interested in. And so, we were all dr - - , we were all had our draft numbers, of course, because a few years before that, we had signed up for the draft, you know, that was something that happened in 1940 or 39 when, the social security. Yeah, social security was in effect, you had to sign up for social security numbers, then, of course, everybody knew that there was a draft, there was already in effect, I believe, by that time, we all had draft numbers. We all knew that we would sooner or later be called so I went in there and I tried to enlist in some kind of an office, a training thing, but they were all ready enlisting seamen, they said they would give me yeoman, second class because I had had, because I'd gone to college and I had a degree and I was typing and I could get into public relations and things of that kind, and I said no, no way, I was going to be an officer if I was gonna get into this thing. And then wait for the draft, so I didn't enlist. Went back to work, and found out, so I knew that I was, sooner or later that I was gonna be drafted. So I gave my leave of absence to the company and the last issue of Shop News that I put out was Feb. 6th, 1942, and I had gotten a job through the Associated Industries of Massachusetts, I had gotten a job with the Boston Ordnance District at 140 Federal Street in Boston, The United Shoe Machines Building had a government agency called the Boston Ordnance Division, BOD. And I, since I'd gotten my degree in Economics, I had taken a number of Statistic courses and they were, they were advertising for a

TAPE THREE, SIDE A

PAGE FIFTY TWO

statistician. So I went in and I was interviewed by a Dr. Gruber, I mean Major Gruber, and I got a job so I gave my leave of absence to Heywood's and I went into the service, got a room at the Boston - Huntington YMCA, gave up my room in Gardner since I was unmarried and living in a room, like so many of us were, you know, and so I transferred to Boston. Started working at the Boston Ordnance District on the 9th, Friday was the 5th when Shop News was put out, the 9th I was working in Boston as a statistician. So I worked there for quite a while doing statistics. The statistics that I was doing were on machine tools. Do you know what machine tools are? Machine tools are the tools that make the instruments of war. They are the tools that make the tools. And, of course, you have to have the tools to make the tools before you can make the actual finished manufactured product. And we had lost all of that in New England, the machine tool business was gone to heck. There weren't very many people making machine tools. So I had to keep a statistical record of all the machine tool manufacturers in the New England area. This was the Boston Ordnance District and we covered the 6 New England states. And I had to chart everything that I found out about the machine tool industry. S. A. Wood in Boston, there's a Fellows Machine Tool in Vermont, there were 10 or 12 manufacturers who were boosting up their machine tool production and I had to chart that thing. But also, I also worked

TAPE THREE, SIDE A

PAGE FIFTY THREE

with a Major Bagnall, B-a-g-n-a-l-l, in Boston, who was the public relations officer at the Boston, and he never had written a press release in his life so he asked me to write press releases for him since I had had some writing experience. And so I said, OK, I would and so I got into public relations as well as my statistical work. And I enjoyed that, very much. 'Cause we had a big strike at the S.A. Wood Machine Co., Machine Tool Co. in South Boston and they were a key producer of certain types of machine tools that were needed to make very important armaments in other parts of the world. And they went on strike. This was before they had a no strike agreement. Before the unions and management got together and said, look, we're not going to have any strikes. We don't care how much money you make or, not going to, and that's when, that's why Franklin Delano Roosevelt was so much in favor of unions, he was a great promoter of unions for the simple reason that during World War II, he got everyone to agree to no strikes, but this was early in the War, so up from, for this strike, up from Washinton came two gentlemen, one was named Alex Smith, who was formerly the editor of the Pittsfield General Electric newspaper. Alex Smith. And I knew him because he had edited that newspaper for General Electric in Pittsburgh and I was in the public relations field of that, writing news, and I knew Alex Smith. He was a major, he had gotten himself in it with a major. And the other one was Captain John Edwardsen, Swedish fellow, s-e-n at the end, he came from the west coast and they came up to try to settle the S. A. Wood strike. And they made their

TAPE THREE, SIDE A

PAGE FIFTY FOUR

headquarters at the Boston Ordnance District. They were part of, what was known then, as the Industrial Services Division. They worked in the Pentagon. The head of the division was a General Somervell. S-o-m-e-r-v-e-l-l, Somervell, and he was head of that division. There was a Colonel there, Colonel Robinson, who was also in that division, I got to know these people later on. But Alex Smith came up with John Edwardsen and they sat in the Boston Ordnance - between the three of us we did press releases and we, they went over there and made negotiations and tried to settle the strike and I was living at that time at 39 Chestnut Street, that was on Beacon Hill. I had gotten out of the YMCA, I'd gotten a room at 39 Chestnut Street and they were going to be up here for 2 or 3 weeks. So I also got them a room at that same boarding house, so the three of us were very good friends. And I helped 'em write releases, although they could do that themselves, and the strike was finally settled and they went back to Washington. But I had a very good contact. So, 'cause I wasn't very much interested in anything else because I was getting ready to get married. The wedding date had been set as the January, as July 4th, Independence Day, 1942. And, I used to come back to Gardner every week to meet my fiance and I used to room at that time at Osgood Street where I used to get my lunch, remember we people used to go to lunch, Mrs. Darling's house on Osgood street, well, she had a room and she would let me rent it on the weekends when I came up. So I was getting ready to get

TAPE THREE, SIDE A

PAGE FIFTY FIVE

married. So we got married July 4th, 1942.

MN: Was it a big wedding?

CL: Oh, yeah, sure. We had, she had the usual 6 or 7 bridesmaids, my folks came up from New York, and it was great. My nephew was my best man, he had just been, he was in the Air Force as a gunner on a B 17 or something of that kind and he had some time off so he came up, he was my best man, my brother came up, one of my brothers came up, my sister came up, but we had a, my father and mother came up, it was a good wedding. We had a fine time, the wedding reception was held at the Old Mill which at that time was only a tea room. Was run by two elderly ladies who were only interested in a tea room so that was what it was, so we had our wedding reception there. But then we went on our honeymoon and then after two weeks or so, I went back to Boston, my wife stayed in Gardner and kept on working at Heywood-Wakefield Co. and I went back to Boston and kept on working, which was not uncommon in the war with somebody, whether you were in the service or whether you were working on a job someplace else. A lot of people worked in industry, shipyards, for example, the Lindsey Shipyard. Many of the people in Gardner during the war went down there because those were good jobs in the shipyard.

MN: Men and women?

CL: Mostly men at that particular time, this was early in the war.

TAPE THREE, SIDE A

PAGE FIFTY SIX

So there hadn't been too many people drafted. Gourse later on, the women came into the war, pictured very strongly. Well, anyway, so, right after Labor Day I got a call from Capt. Edwards, my friend down in Washington, who was being transferred to Birmingham, Alabama and he was going to open the Boston Office, he was going to open a Birmingham Ordnance District in Birmingham, Alabama and he wanted an administrative assistant. So I got a telegram from General Somervell, telling me to transfer from Boston to Birmingham and get going, get down there right away, it was an increase in money, too, you know, administrative assistant. I was still a statistician, technically speaking, although I was doing all of Major Bagnall's press releases and public relations, contacting the newspapers, and, you know, whenever there was any news releases, he said, what do we do now? I say, we contact the newspapers, so he would do the contacting. What do we do now? So I technically taught him public relations, he had no experience in that area. Nice fellow, but he just didn't know. So I moved to Birmingham, Alabama and started working for Capt. Edwardsen and our district, the entire south, his job was to go around to convince industry that what they were doing was important to the war effort. He would bring military heroes, so called, people that had come back from the war to say those, like in Birmingham was a big steel center. So they used to go, he used to go to give his talks, he's a great talker.

TAPE THREE, SIDE A

PAGE FIFTY SEVEN

And I used to set them up, I used to set up these meetings, see, you're going to be at this plant, and this plant, and all over: the south he used to, he used to have to go and I would make the arrangements for him. And we had a government car and his wife was still in Seattle, Washington, or out that way. I was married but my wife was still in Gardner, so, you know we, so that was what our job was. OK. So we used to go to these plants, get everybody out in the yard and he would talk about how important it was to get the steel to make the things, to make the things, to kill the Japs, to kill the Japs, and that was the main thing. And so around Christmas time, I told my wife to come down and visit me. Oh, by the way, I didn't, I did not take my car with me, I went down by train. I left my car with my wife, she had the car. She was driving to work in the car and I had no automobile, but in Birmingham it didn't bother me because I had a government car, you know, with those government license plates painted olive drab, you know and everything else, so I didn't need a car. So I said to my wife, why don't you come, so she quit Heywood's, just before Christmas, and she was all ready expecting so a friend of hers, a friend of ours, Archie Stavely, drove her to Washington in my car, took the bus and went back home. I came up from Birmingham and met her, met her at Union Station and we got together, and then we drove the car back to Birmingham. And Archie went back to Gardner and so that's how we connected.

TAPE THREE, SIDE A

PAGE FIFTY EIGHT

MN: And she'd been secretary at Heywood's?

CL: She was working in the accounting department. Secretary, but she was also, she had just gotten her degree, you know, in 1941, her degree in accounting, Bachelor of accounting, so she had, so she was doing a lot of accounting work, in the accounting dept, she had moved up, more or less, from a secretary to helping Mr. McClaren, the chief accountant, do the accounting. So she left, gave up her job (coughs), excuse me, so we lived at the, because I had, I had, we lived, John Edwards and I lived at the Dixie Carlton Hotel, a small hotel in Birmingham, we had no wives, we lived there, we had rooms, and so then the women began to come. Ellen, John's wife, came in from Seattle or somewhere around there where she had, I forgot the name of the town. Anne came down from Gardner and we moved to the Dixie Carlton Hotel for a while and then we looked, she looked around for apartments. So we finally got an apartment. A three room apartment in some place, I don't even know the address anymore. I know the place was horrible. Dirty, terrible. I will never forget the day that we said, let's move the refrigerator out and sweep up from behind the refrigerator. And that was - we should never have done that. 'Cause when we moved that refrigerator, we opened up a bed of cockroaches that you wouldn't believe that was in there. So, that was what, so we moved out of the place long enough for them to seal up the windows and call an exterminator, but it never,

TAPE THREE, SIDE A

PAGE FIFTY NINE

'course you never got rid of those things, so, anyway, we moved back there. and that was fine 'cause it, we had, now this was December, we were going into January, January, 1943, Anne was pregnant, and so then I got a notice to my address in Birmingham, report to Gardner, Massachusetts for the draft. Draft. I've got to be drafted now.

MN: What you were in wasn't part of the service?

CL: Oh, sure, but you've got to be drafted, I had no military clearance not to be drafted. I did that job was not important enough not to be extinct, exempt from the draft and I'd already received one exten - , exemption, back when I worked for the Boston Ordnance District, they had put in one exemption for me for working the Boston, but they wouldn't put in another one. In those days, you know, if you got one exemption the next time the number came up you were, you were drafted. So we hopped into the car, drove back to Gardner, gave up the apartment, gave up my job in Birmingham, and, and went back to Gardner. So we came back here to Gardner, looked at the notice, whatever the date was, I got on a train, went to Ft. Devens to be indoctrinated into the service and went through the whole thing and I was made 4F because of a trick knee that I had. My, it was well documented that I would have never been good in the service because my knee would always come out of place. So I had 4F, I was 4F. So now I go back to Gardner, what do I do now? So I called up Edwardsen

TAPE THREE, SIDE A

PAGE SIXTY

in Birmingham and he said, hey, I'm going back to Washington. I've been called back to Washington. So I called up Col. Ginsberg, A. Robert Ginsberg, who was in that division, I didn't dare call Somervell, the General because I didn't know him, I just heard his name. So Ginsberg said, hey, we got a job at the Pentagon for you. The editor of the newspaper called Firepower, this was a newspaper put out by the Ordnance District called Firepower, has just quit and we got a job here for you at the Pentagon. So I said, OK.

MN: How come you went there instead of back to Heywood-Wakefield?

CL: Oh, at the, this was still '43.

MN: But you, that was a, that was more like working for the war than working for Heywood - Wakefield?

CL: That's right, although Heywood was getting much into war work, you know. We had tremendous amount of war work, but this is only early '43, so, you know, rather than go back there, and I was making alot more money than Heywood was paying me, and I felt I was doing something for the war. So I went back to, this was 19-, what year was this now, this was 40, this was early 43. Like January, February, when I got 4F, then I left there, and I went to Washington to edit Firepower. So I put out issues in March, April, May, and June. In June they were going to make Firepower a joint Army and Navy Ordnance publication. At that time it was strictly Army, and they were getting together with the Navy. Becky Gross, Lt. Becky Gross, of the Navy department was going to edit the paper, and Becky Gross was the editor of a

TAPE THREE, SIDE A

PAGE SIXTY ONE

very important paper in New York State. Newspaper, she was a very smart woman. Very smart woman. Oh, by the way, when I was working in Washington I had a staff of about 5 or 6 people, One of them was Elsie Frankfurter, the sister of Felix Frankfurter, who worked on the Supreme Court. Elsie was a very nice person. She was a, she was a reporter for Firepower. I have not, but Becky Gross coming in, and so they said, look, she's going to take over the paper, more or less, we'll get you a job here in Washington, some other job, there's plenty of jobs in Washington, we can keep you in the Pentagon, keep you in the industrial services division. At that time, they were beginning to give out Army-Navy E's for Excellent and it was being handled through the industrial services division, we'll put you in that division. You can start working on the Army-Navy E's. I said, hell, no, if I can get out, I'll go back to Heywood's. So I called Dick Greenwood and he said, sure, come back, we'll put you to work here, put you in the advertising department because, I don't know whether we'll be able to run the Shop News again, because there's a terrible paper shortage, you know. To run a Shop News was a difficult thing to do because the paper shortage.

MN: How, how'd the company change since you'd been away?

CL: Well, I hadn't come back yet, I didn't know how it had changed. You know, but I said I would come back and work for Ray Reed in the advertising dept., and then if we could get the paper I would publish Shop News again, so Peter was born on, I'd gotten released

TAPE THREE, SIDE A

PAGE SIXTY TWO A

early in June, and I would - And I was coming on the train, I still didn't have my car, my car was in Gardner, and so I was coming up on the train, and June 10th, 1943 now. I got off at the railroad station in Gardner and a taxi fellow picked me up and he said, "I took your wife up to the hospital, and her mother up there, and you have a son." He was born on June 10th, 1943, Peter.

END OF TAPE THREE, SIDE A

CL: And I started with Heywood's again, effective the 1st of July, 1943.

MN: And you started back July 1st, 1943 at Heywood's.

CL: Hm???

MN: You started back July 1st, 1943 at Heywood's?

CL: Yeah.

MN: OK.

CL: But I come up from the Pentagon, I'd gotten released from the Pentagon after I, Mr. Greenwood said he would give me a job up here. so I got released and and left there on the 10th of June, 1942, arrived in Gardner, Peter was born that evening. And so I started working at Heywood's again effective July 1st, 1943. Running Shop News, and-being, and I did arrange one thing, I had become, I told Mr. Greenwood that I would like to be assistant advertising manager in addition to running Shop News. I had done alot of advertising work for Mr. Reed but I had not the title and I had not the compensation for doing that particular, so, oh, sure, we'll pay, make you the assistant advertising manager. In the war, there was no advertising, there was practically no advertising being done because, well, we had, we were not allowed to make furniture any more, only 15% so we were

TAPE THREE, SIDE B

PAGE SIXTY THREE

then a 100% -

MN: 15%?

CL: 15% of our production was allowed to be furniture, the other 85% had to be something else which they wanted and so we built truck bodies, we built bomb nose fuses, he built just a whole list of 20 or 30 items, and of course, so many people were in the service so we had women, women were working all over the plant in three shifts, around the clock, a tremendous amount of activity there, bomb nose fuses, truck bodies, radio antennas we made there, and I can't remember all of the products that we made during the war, from 1943 until - -

MN: It sounds like the company was drastically different when you went back.

CL: Oh, tremendously different. There was very little furniture made. If you only could get enough, if the war production board would only allow you 15% of the lumber that you previously bought before the war you weren't going to make a lot of furniture. So you would either make that and lay off all your people or you would get into war production. And we had, at that particular time, we had a fella by the name of Sevrin Hendrickson, Sevrin B. Hendrickson, and he was head of the, he was superintendent of the metal department and he was the contact that we went out and got us the war business. He went to Boston Ordnance District, We had a salesman, uh, sales manager in New York city called Les Kinléy, Leslie Kinley, and he and Hendrickson worked together

TAPE THREE, SIDE B

PAGE SIXTY FOUR

they went to Washington, Boston, every place where there was a contract to be offered for a piece of war production and since Heywood was not only a woodworking plant, we were a metal working plant, too. We made school furniture and bus seats, and railroad seats so we had not only the wood technology and the machines to make wood furniture, but all the machines to make the metal furniture. So we were a prime contractor to make all different kind of things, you know.

MN: But they still had to supply you with all the machines to make the bomb nose fuses, radio antennas, - -

CL: No, those machines were made with our ordinary machines. Screw machines, those machines that we had in there. We didn't, we had to have the tools, the small tools to make the things. But the basic machines, the big machines, screw machines, and the, the presses and the brakes that bent the stuff, bent metal, we had all of that in there. We had our own tube mill, where we could make tubing because all the furniture that we made out of steel tubing was the same kind of machine that we could make the war material so we had a tremendous amount of metal working machinery. Our truck bodies were made out of wood so there was no problem, we could make 'em out of wood, so, so we had tremendous amount of machinery there already and if we had to have some particular piece of machine tooled to, then we'd go get that from a machine tool manufacturer like S. A. Wood or Fellows up in Vermont or some other company that made that basic type of machine. So we were in the war work, 85% easily, of everything

TAPE THREE, SIDE B

PAGE SIXTY FIVE

that came out of that plant was for the military effort.

MN: Would they have rallies to encourage the people to produce and work hard?

CL: Oh, yeah, well we had once in a while the industrial services division was run by Ginsberg, Col. Ginsberg in Washington, was still sending people up here to have rallies, but there was a tremendous amount of feeling and then another thing that we did, we, we, and then I continued to run Shop News. I had, we had gotten enough paper since we were so heavy in war work and we had become unionized, the plant had become a union plant in February of 1942 was the first time that the union had become given negotiating power.

MN: How was that? Why was that?

CL: Well, this was going on for a long time, there was a effort to unionize Heywood-Wakefield for many years and early in, as a matter of fact, the February issue, the last issue published in February 6th, of 1942, announced the formation of the union. And a lot of people said that the fact that Shop News was discontinued that month that I went into the Boston Ordnance District is because the union came in there, that wasn't true, that just happened that way. So I had already gotten my release to go into the Boston Ordnance District so the fact that the union came into Heywood's, in January, I think the vote was taken in January, 1942, shortly after Pearl Harbor: And the plant became under the United Furniture Workers of America.

TAPE THREE, SIDE B.

PAGE SIXTY SIX

which is still.

MN: How did you feel about the union?

CL: Well, I didn't have any feeling about it one way or another. I had been pretty much brainwashed that the union was not going to be good for Heywood-Wakefield but most people in management felt that way.

MN: Brainwashed by who?

CL: Brainwashed by management, brainwashed by management. Brainwashed by the united, the industrial associated industry, by the National Association of Manufacturers. You know. They were two different things. Here was a company that had been managing his business all it's life and now was going to have to share it's management with a union organization. That was, that's threatening, you got to realize that was threatening. So - - -

MN: And the union couldn't get in before the war came about?

CL: Yeah, they had never done, but don't forget the, in 1935 the Wagner Act was passed and that made the union, the union had the right, at that, after that Wagner Act was passed, it had the right to solicit people to join the union. And if the union got in there, management had to negotiate in good faith with that union force, so in '35, and this is '42, so it took about 6 years for that thing to develop at Heywood's.

MN: Were the people in the plant receptive to the union?

TAPE THREE, SIDE B

PAGE SIXTY SEVEN

CL: Well, they're the ones that, that formed the union. The people that work in the factory.

MN: 'Cause alot of the mills in the other cities in the area became unionized long before the 40's.

CL: Not long before that. I don't think that, I think the union movement really got under way after the Wagner Act. Because then management could not, that doesn't mean that there weren't plenty of, in the old days of the Knights of Labor, you know, that goes back to the previous century, there were plenty of conflicts between labor and union and, of course, in places like the Ford Motor Car Company where they had goons and all of that stuff that the history of the labor movement is a history of a tremendous struggle to get their foot in the door. It was legalized with the Wagner Act in 1935. So the protest of management, management had to listen because of that particular change of the legislation of that, gave the blue light to the -

MN: And who spoke for the union, were they outside people or people who work for Heywood's?

CL: Well, the, each department had a union steward, you know, he was the representative, but the people that ran the union were people that were part of the union organization, from out of town.. I mean Tom Binnall, who was a union negotiator for the United Furniture Workers all through those years, Tom Binnall was hated by so many people because he was the big organizer

TAPE THREE, SIDE B

PAGE SIXTY EIGHT

at that particular time. And before John, uh, Tom Binnall died he was given a tremendous banquet here at the Elks hall and almost every union representative, every management person, came to that thing because he was so well respected. Now this goes, this is twenty years later, thirty years later. Tom Binnall was the fella who was the prime mover for everybody in Gardner. He worked at the State Hospital. The Binnall House is named after him down here. Tom Binnall has become, in the days, early days when he was absolutely hated by management, he had many, many friends among top management. He was such a wonderful guy. He passed away.

MN: And he worked for the United Furniture Workers.

CL: That's right, that's right.

MN: And that was his full time position?

CL: That's right, that's right. So there were other negotiators, he was the main negotiator. The president of the United Furniture Workers would be a, some employee in some plant. Like Heywood's or someplace, and he would be the president. But the work was done by the chief negotiator. And he had to go to the meetings and fight for different things and and make arrangements, and, of course, at that time, in the war years, he had a tremendous amount of work because they didn't dare have a strike. So in those war years, the usual thing was, give 'em what they want. Give 'em

TAPE THREE, SIDE B

PAGE SIXTY NINE

whatever they want, because we'll just charge the government for it. We didn't have to make a profit, 'cause we didn't realize that after the war was over, like in 1946, 47, 48, that the United States government would renegotiate all of those contracts. All of those contracts where it had paid all these manufacturers hundreds of thousands of dollars maybe in excess of what they were, they renegotiated every contract and Heywood, among them, had to pay 2 or 3 million dollars back.

MN: They renegotiated contracts that had all ready expired?

CL: Sure. The government has a right to do that. The government is one of the few people that after a contract is all done they can go back and say, let's look this thing over, I think we paid you too much money. So I know on that annual statement, statement to the stockholders in, I don't remember, 46 or 47 or 48, around those (.....unintelligible), there were statements in there that we had to pay to the government one million dollars here on that contract. Five hundred thousand dollars on that contract, which was renegotiated, and at that time, they said at that, during the war, give it to us. I don't care how much it costs, make everything. Put on extra people. Make it, we need it for the war, so we made it. But after the war, so many of those contracts were renegotiated, not only Heywood's, every contractor that worked for the federal government had his contracts renegotiated. The government has a right to do that, even today, even on some of these war contracts that

TAPE THREE, SIDE B

PAGE SEVENTY

are being given out at the present time, the government reserves the right for a number of years thereafter, let's go in and look at your books and find out how much money you spent. And some of the problems down at the Pentagon at the present time, because the government has a right to do that. NNobody else, you work a contract for somebody and the deal is over, the deal's been made, you're finished. You lost money, you made a bad deal, that's the end, but government contracts can be what we call renegotiation.

MN: Did that trickle down to the workers? I mean, did they feel the effects of these renegotiated contracts? The plant workers?

CL: Well, they were, they had been paid. You mean, the government, you mean Heywood-Wakefield company was gonna not only give a hundred thousand dollars back to the government but also give some to the employees, what for?

MN: No, I was wondering if they took extra money back from the employees. Or laid them off.

CL: Oh, no. You don't do that, you don't do that. They work time periods, you done, every manufacturer that was in war, you had to retool to get in civilian production again, you know. There was a tremendous period of, from turning swords into plowshares again, as the expression goes. You know, you take the swords that you were making and return 'em into plowshares. You take the war goods you were making and turn

TAPE THREE, SIDE B

PAGE SEVENTY ONE

them into civilian goods, so there's a tremendous amount of cost that's involved with renegotiating those particular, with getting back into civilian production.

MN: Yeah, it sounded from the Shop News that the company went through an amazing transformation when the war ended. 'Cause suddenly the war was over and suddenly they weren't making any more war items.

CL: Well, we were still making some war items. The radio antenna job kept on going, I remember that. We didn't make any more truck bodies. I, I'm sure that the 20mm shells that we were making for the Navy were cut off, and the bomb nose fuses were cut off. Those jobs again, went back to the normal manufacturers of those kind of products.

A company that made shells, a company, the company that made the shells originally couldn't make enough so that's why other people were making them. Now when the war was over these contracts reverted back to, we made gun stocks, the wooden, where you put the rifle on and that made a, we had a machine that made beautiful walnut gun stocks. After the war the contract was terminated and we didn't make any more gun stocks. It went back to some plant that had made gun stocks, you know, all the time. (coughs)

MN: Did the women leave the work force as the war ended?

CL: Oh, a lot of them did, particularly when their husbands

TAPE THREE, SIDE B

PAGE SEVENTY TWO

came home from the war, they set up their families again but most women stayed in the work place, you know in some capacity. They had gotten, you know, that was the only income they had, you didn't make much money when you, when you were in the service. The amount of money you make in the service wouldn't keep anybody. The women began to get the taste of making some money and they wanted to keep that, you know, and they tried to stay in the work place. Sure, and that's Rosie the Riveter and all those people that we had heard about wanted to stay in the industry and we kept a lot of them there at Heywood's when we got into civilian production again.

MN: Doing the same kinds of things? Could they stay as a welder or - -

CL: Sure, sure, they would stay as a welder. We still didn't get many people, until the people came back from the service, some of them didn't want their jobs back. They had a right to get their jobs back. Don't forget if you went in the service you had a right for thirty days or so, or sixty days, you had to be hired back, and if that meant replacing some woman who had been in there or another man you had to be given your job as a service man, and that seemed to be fair. So when we got back into furniture production, you know, we gave up a lot of the metal working that we had been doing. We're still making school furniture. we were still making railroad seats and bus seats, and we're still making some

TAPE THREE, SIDE B

PAGE SEVENTY THREE

metal products, but the metal thing went way downhill. The plant that was, the division that was working like crazy was metal division. The wood division was very, very, you know. 15% school furniture, little truck bodies, other things that we made for the government, made out of wood. These were, were doing, wood was way down. Metal was up. Then the war ended, metal went down, and we tried to regain our position in the wood business, in the furniture business. Tremendous transition took place. Yeah, we changed, we had, we changed over from making the government type of wood products back to making our colonial furniture and our modern furniture, which were our two basic lines. And we had, previous to the war, we were making rattan furniture, you know, and when the Japanese took over all the East Indies, where the rattan was coming from, we changed and made a product called Ashcraft. Did I tell you about Ashcraft?

MN: Isn't that the, is it oak that's bent?

CL: No, it's ash, ash wood, and made into round dowels and ash was a wood that could be bent very easily, and we used all of our bending facilities that we used to use on rattan and we now began to make the same furniture that looked the same, which we called Ashcraft. Since we were not going to go back to rattan again. The getting the rattan in from the East Indies and all that sort of stuff, we had a product that we could, we could buy the wood dowels from a company in New Hampshire

TAPE THREE, SIDE B .

PAGE SEVENTY FOUR

or Vermont someplace, made the wood dowels, ship it to us and we made it into furniture. And we advertised it. One of the last things that Ray Reed did when he, when he introduced this particular line, he called it the successor to rattan. Not the substitute for it, for rattan. So during, during World War II, during the war, when we introduced this product early in, in 1942, you know, for 1932, 1940, 1941, before we were even in the war, we couldn't get any rattan. Japan had had control of the East Indies. They had, they were fighting China, they took off island after island in the, in the, in the East Indies and so we gave up on rattan. Late in the 1939, early 1940's, we gave up and introduced this product called rattan, called Ashcraft. Now, of course, there we were the middle of the war, 19, March of 1944 rolled around, Peter was still a little baby. I was living with my wife's in-laws in Gardner, in their apartment and something Ray Reed said to me, I'm leaving Heywood's. The advertising manager said, I'm leaving Heywood's. I'm leaving on April 1st, he had given his notice to management on, in the middle of March, 1944. He said on April 1st, I'm gone. I got another job. What a shock. He was my hero. I looked up to Ray Reed, he taught me all about the advertising business. I was running Shop News but I was helping him put out catalogs, we were photographing things, you know, I was working, I was learning the advertising business.

TAPE THREE; SIDE B

PAGE SEVENTY FIVE

So, whamo, what a shock that was to me. He was leaving, he went to work for Associated Merchandise Corporation in New York City. They were a buying organization that bought furniture as a group for various stores. And there was such a shortage of furniture at that time. So they formed this group that would buy furniture from many different manufacturers.

MN: Like a wholesaler?

CL: Like a wholesaler. But they were an association. And he had a lot of experience in that area so he came to be their general manager of home furnishings. Wonderful man, great speaker. Oh, what a speaker, what a wonderful guy. Well, anyway, so Ray recommended me for the job. So on April 1st, 1944 I became advertising manager. And, of course, we weren't doing much advertising, but we still had to run an advertising department, and there was some advertising things we had to do. We had to print catalogs, we had to do other things.

MN: Furniture catalogs?

CL: No, other booklets. We printed booklets on the war effort. We ran ads in newspapers, in magazines, for after the war, we were showing the kind of furniture we were going to make after the war. Like the Ford Motor Car Co. had an ad at that time which they showed a, a big swami's ball, you know, one of those, and they said, there's a Ford in your future. Say, we can't, we're making bombers now, but after the war don't forget we're gonna have a, so we were trying to still do some advertising

TAPE THREE, SIDE B

PAGE SEVENTY SIX

to save our retail dealers. After the war we were going to have those dealers again. So we, so I took over the advertising function for the company, and then , of course, I had to get rid of shop news. 'Cause I couldn't do both of them.

MN: How did you feel about that?

CL: Oh, I was glad to get rid of it. I'd done it a long time so, of course, you couldn't hire anybody because everybody was in the service, almost everybody, or in some kind of a war work. So there was a young man in Gardner who was the editor, who was the Gardner representative of the Worcester Telegram and Gazette. He was Todd Verda. He had a withered arm he was, and he was a good writer. So he said that he would do that in addition to his Telegram job. So he did both jobs. So he, he reported to the Telegram in the night for the news in the night and in the day time he ran Shop News for us.

MN: Did you still have a lot of input into it?

CL: Oh, sure, sure, I had a lot of put, input, but I didn't have, I, he was a seasoned writer, he knew how to write, he didn't know anything about putting together a news, he used to send the news into the Telegram and they would print it, but as far as the physical format of making up a paper, he didn't know so I had to teach that to him. So, then I ran, worked on advertising.

MN: Just advertising?

TAPE THREE, SIDE B

PAGE SEVENTY SEVEN

CL: Just advertising. Supervising the newspaper, of course, principally, then, of course, we had a house organ, to sales house organ we put out, hey wake up and public seating. We still had our sales organization out there, lot of them were in the service, but they were still, our salesmen used to go, still making contacts with their customers for after the war if they could get the gas. Gas was rationed. You know, you only got so much gas you had gas stamps, and food stamps, and meat stamps, and all of that sort of stuff. So the salesmen were on commission, they weren't making much money, but the salesmen had, had a draw every month, they could continue to draw money and get into debt, and they did, they got into debt, thousands of dollars when they couldn't sell enough furniture to meet the draw for the month before, which was a common practice. After the war, most of those debts were forgiven, as the salesmen got back selling again, which was not an uncommon thing, either. In a depression, for example, we kept our sales force intact, even though the depression years were hard on the furniture business and at the end of the depression when things were picked up, most of those debts were forgiven these salesmen and they started with a clean slate. Same thing after the war. (coughs) So where are we now, we're at, I've started my job - -

MN: What did you do as head of the advertising department?
What were your responsibilities?

TAPE THREE, SIDE B

PAGE SEVENTY EIGHT

CL: Well, I got a budget to prepare advertising, to, a budget for catalogs, a budget for public relations. We still attended the furniture marts. I had, we still put in ads in the trade papers that we were gonna be at this particular show to show our furniture. We still had to keep our dealers, you know. We were making alot of money in the war effort, which we didn't realize we would give some of it back later on, but so, and it was a good training period for me. And at that time, at that time, the Heywood-Wakefield Co. operated without an advertising agency, we did all the work internally. Ray Reed, we used to have an agency in Boston that did just ordinary work, place ads and things of that kind, but now, with a new person on the scene, Paul Parson the sales manager, and Dick Greenwood and most of the excutives figured that I would need some real training in advertising. So they asked me to find, to, to locate advertising agencies in New York and Boston and different places, have interviews with them and then they would, and set up interviews with these and they would come down as a group to review these people and make a selection of an advertising agency. So all during those four years I did travel around, I'd go to this company. I'd interview the fellow and, you know, the head of the agency and find out what his proposition was. I would find about this agency and I had about seven agencies that I thought would be

TAPE THREE, SIDE B

PAGE SEVENTY NINE

good for Heywood-Wakefield Co.

MN: In the New York area?

CL: All in the New York area. At that particular time.

So then, then we would take these trips to New York With Mr. Parson and Mr. Greenwood Mark Stevens was another one who would come down and we would interview these agencies. And out of that they came our first ad, full, full service advertising agency, the Charles W., the Charles W. Hoyt Co. in New York City, and they became our agency of record. And they worked for us, they did our advertising on our Household Furniture, on our railroad seats, bus seats, school furniture. All six divisions, we had six divisions of the company, that I was responsible for in an advertising point of view and our agency in New York was going to prepare all this advertising for us. They had copywriters and artists and media buyers and all the people, because we only had in my office a secretary and the Shop News editor, who he happened to be.

END OF TAPE THREE, SIDE B

TAPE FOUR, SIDE A (Feb.3, 1989)

PAGE EIGHTY

MN: Would you then, as the head of the advertising department you were probably the contact person with them.

CL: That's right. Yeah, I made all the contacts. The company would give us a budget and we'd say we want to do certain things and then I would have to come up with a list of things that we were going to do in that division. For example, on railroad seats. We would say, we're going to publish six ads in Railroad Age for the coming fiscal year, right? And the bus, in the bus field, we're going to run six full page ads in bus transportation that particular year. We're gonna run, in the Ladies Home Journal, we were gonna run seven or eight color ads after the war was over, you know. And, uh, and in Home Furnishings Daily we were gonna run so many newspaper ads, you know. to show our new stuff to our dealers. So there was a complete program, they were gonna print a catalog on railroad seats, we were gonna print a new catalog on bus seats, we were gonna prepare a new catalog on school furniture, and auditorium seating, and theater seating. In other words, we published maybe six or seven catalogs a year for different divisions. And, of course, in those divisions, I would work with the sales manager of the public seating division and the household furniture deal I would work with Mr. Posser or Mark Stevens on the household furniture deal and so forth and so on. In other words, there was a sales manager for each of these divisions. Now the sales

TAPE FOUR, SIDE A

PAGE EIGHTY ONE

manager of the public seating division, for example, was in our plant in Manamane, Michigan so I used to have to go out and meet with him. Find out what he wanted or what he needed and whether I could prepare that particular advertising material.

MN: And did you go to the other plants? What other plants did you have at that time?

CL: Well, we had a plant in _____ (name of town), Ontario, Canada which made baby carriages for the Canadian market, made school furniture for the Canadian market and we had the Manamane, Michigan plant, and then we had the, we had plants in Los Angeles at that particular time, now I'm talking '44, '45, '46, '47 '48.

MN: You had a plant, not just a warehouse, in L.A.?

CL: Had a plant. Fred Knight was running that plant. Fred Knight used to be in Gardner, he went out in 1938 to run the Los Angeles plant. We made furniture there. You know, and we shipped, we shipped our west coast customers out of that particular plant.

MN: How long did that plant last?

CL: Oh, brother, I would say, I know I have a record of it someplace, but maybe that plant lasted for about, well after the war. Well into the '50's and early '60's. As a matter of fact in 1956, when we changed our basic wood in Gardner, after the

TAPE FOUR, SIDE A

PAGE EIGHT TWO

war, '56, now, we changed our basic wood from Birch to Maple. I remember Fred Knight on the west coast said, "I am not changing to Maple in my plant, I am going to continue to make our modern and Colonial furniture out of wood base, out of Birch wood." And he did, see, there was a question of which wood was the better and we had decided that most people, this is '56 now, well after the war, most people thought that maple furniture out to be made out of maple wood. But we were using birch wood and were finishing it into a maple color. And then there were some other companies that were advertising solid rock maple furniture, well, we couldn't say that. We would say "maple furniture", you know, and it was maple finished furniture, not solid rock maple. So the Federal Trade Commission were bothering you very much about certain things that you said about your furniture. I know I was called to Washington one time because (coughs) in the '60's somebody had made a complaint about us and our advertising. that we, we were using maple wood then now, and I used to say, "This wood is made of solid rock maple wood" and some of our unfriendly manufacturers complained to the, to the Federal, Adver - we were doing false advertising, so I had to go down to Washington to defend it. And they said, "Now, this furniture is solid rock maple furniture?" I said, "Yes, sir." (raps the table) He said, "How about the drawer bottoms? How about the bottom of the drawers?" I said, "You mean, you pull out the drawers.

TAPE FOUR, SIDE A

PAGE EIGHTY THREE

The sides are solid rock maple, the front is solid rock maple, how about the bottom of the drawer? Well, that's veneer. All wood drawers are, then they said, "It's not solid rock maple, is it?" So then we had to change our adver - all exposed surfaces are solid rock maple, so we had to say. Then later on we had the same thing with our chinas, our big chinas, you know.

MN: China cabinets?

CL: China cabinets. We'd say, "All solid rock maple. All exposed surfaces solid rock maple." Federal Trade Commission. You're lying. Solid rock maple, all exposed surfaces,, not the drawers, we know that's veneer, how about the back panel of the china cabinet? The china, you know, where you put your plates up against? What's that? I said, "That's maple veneer." it's not solid rock. No, it's maple veneer. Oh, God, there again. We never thought that would be a problem. You know, if you put a piece of solid rock maple in the back there, that would be very heavy. So veneer is beautiful, good veneer is very good, so we, so we had to put a tag on that to indicate when we shipped the furniture that the back panel was beautiful. Four quarter maple veneer, not solid.

MN: What's the difference between solid rock and veneer?

CL: Veneer is plywood. Solid rock maple is solid, this was a veneer, this was a plastic top on top of this. It's a, It's a lot of difference. Southern manufacturers make their

TAPE FOUR, SIDE A

PAGE EIGHTY FOUR

furniture out of veneer. You know, they take walnut and slice it into veneers and then they make it, (claps) they make it into beautiful veneer furniture. Veneer furniture used to be very poorly made. The top would peel off, you know. Today, a good veneer furniture is as good or even better than solid rock maple, because it doesn't warp as much.

MN: Because of the different slices that are glued together?

CL: That's right, they're glued together, you have a core piece of wood, it can be any type of, and then you put layers of veneer on top of it. One running this way, the grain running that way, and so you may have thirteen veneers, 11 veneers, 9 veneers, 7 veneers, and if you, the more veneers you put on it, until you put that beautiful face veneer, that shows the nice configuration of the grain, that is - so good veneer furniture, people like Baker and some of those who make veneer furniture, they're the best in the world. But we don't have the technique in making veneer furniture. We don't know that technique in making veneer. Down south, they do it. They do an excellent job. And before World War II, they were, veneer furniture was absolutely horrible. It would peel off. You'd have a dresser top and the top would peel off.

MN: Oh, that was something that I noticed in the Shop News that in the president's message he would constantly emphasize

TAPE FOUR, SIDE A

PAGE EIGHTY FIVE

quality, keep up the quality of the work. Always pushing people to have a high quality. Did people have some kind of pride or did they care about the quality?

CL: We thought that for many years they did have that, yeah. We thought that we had built up a very good morale for quality furniture, but later on, and it isn't the people's work, fault themselves, management had, we had had a lot of strikes, you know and people got pretty well fed up with the company after the years gone by. They had lost, and there were better jobs around in other places, so they left. So anyway, getting back to veneer furniture, this is a matter of education. During World War II, we made torpedo boats, not Heywood, but the company - the furniture manufacturers in the south who had made, been making veneer furniture were now asked to make the veneer torpedo boats made out of veneer. Thin shell type of veneer. And they improved their plants and made beautiful plants, the glues used to hold veneer together were improved tremendously, so that southern furniture manufacturers improved their technique of making veneer furniture because they made those torpedo boats. So after the war they had beautiful plants all built that they were making torpedo boats and they improved their quality because they'd learned so much about the glues and things to make veneer. so that's why the southern, the southern people in the south have taken over the furniture industry.

TAPE FOUR, SIDE A

PAGE EIGHTY SIX

MN: And here it didn't benefit from it's war experiences.

CL: Oh sure, we built our office building as a result of the war, we didn't benefit nearly as much as some of the people did. We paid our stockholders alot of money during the war, we were paying 10, 15% to our stockholders instead of putting the, instead of taking, building a brand new plant like they did down south. We should have, the world, we should have taken where the community college is now, that was the old Heywood farm, we should have put a modern, one story plant out there during the war, or right after the war, so we did not do that. Management did not make those decisiosns.

MN: They didn't think of it?

CL: Oh, I don't know if they didn't thing of it, but, I'm second guessing. I mean, what right have I got to say they didn't do that or they didn't do this? At that particular time, who knew? You know.

MN: You wouldn't, what happened when you got into the 1950's? Who was doing the Shop News at that time?

CL: Well, Todd Verder worked on the Shop News during the war. And, toward the end of the war, Todd was pretty busy, he had been on the Telegram and I wanted to get a real full time person again for Shop News. Somebody that I could train in the advertising business, and, you know, because that's all that Todd did, he was no help to me in the other areas, see, he was not interested in getting into advertising and I didn't

TAPE FOUR, SIDE A

PAGE EIGHTY SEVEN

have that much advertising to do and he was crippled, too, and so I said to him, "Todd, you, I think I'm going to get somebody new." He didn't care particularly, I don't think he cared, I never really found out, but a young man walked into my office in a Major's uniform and he said that he, his wife, he married a girl, he was from New York, greater New York area, John McManus, and he had married a girl from Ashburnham. And so he was moved up here and he was looking for a job. He was out of the service. And he was in public relations in the military and he had a lot of background experience as the production manager of Gourmet Magazine in New York before the war, war, so he knew something about publications. Looking for a job, and so I said, "Yeah, OK, I'll take you on." And he proved to be a very good, good man. And ideas, that's what I liked about him. He always came up with - and one thing that Todd never did, he never developed a new idea. He ran the paper, got the paper out, put it out, but, you know, like a banquet or a - he didn't do any of that stuff. I, I suppose he was always used to sending his stories in and having it, if they wanted them. But John was a creative kind of a guy and he took over the Shop News and he actually changed the shape of it. You know, there was a period of 4 or 5 years when we were a small 8½ X 11 magazine. And John said to me, I think I'd like to change from this big tabloid thing down to a

TAPE FOUR, SIDE A

PAGE EIGHTY EIGHT

8½ X 11, print the cover in two colors and things of that kind, and I said, Sure go ahead. You know, if that's what you think we ought to do. I cleared it with management, they said they didn't care what we did with it (coughs). So John -

MN: Management still thought it was a worthwhile thing to do?

CL: Oh, yeah, it was a worthwhile thing, I think there were no, no question of ever discontinuing it for, maybe for financial reasons later on they discontinued it but not at that particular time. So John worked Shop News for, I don't know what the years were, after the war until 52, '53, '54, '55, somewhere in that particular area. And then John said he was leaving. He was going to Thayer Manufacturing Co., locally, to be their advertising manager. At that time he had done a lot of advertising work for me, you know, he'd gotten into magazines and catalogs and things of that kind, and he was a very good guy, he's a creative, he knew, and so he had gotten a job with Thayer, so I said good luck, fine, and he went with the Thayer Co. And he, John stayed with Thayer a few years, then he went out to Detroit to work for an advertising agency, he married a local, oh, his wife left him, actually, this is the true story, she left with the milk man. You say the milk man (laughs) stole his wife, well, this was the truth. Poor John. When he was still working for me, his wife had left him. So he stayed here and then he got the job at the Th - he married another Gardner, a Gardner girl, and then he moved

TAPE FOUR, SIDE A

PAGE EIGHTY NINE

to Detroit to work for the advertising agency, then he moved to New York to work for a big advertising agency in New York, then he opened up his own advertising agency, and he now lives in Westport, Conn., retired. And we keep in touch, Christmas cards, John was a very, very good guy, we had a kind of lot of, we had a lot of good experiences together. So that was it, so I had no more editor now, so I had to put a post on the bulletin board in the shop, "New Shop News Editor Wanted. Must Be Able To Type". And I told you the story about -

MN: Yeah, but tell me again, I like that story.

CL: Roger Carlson came in, in his dirty clothes, said, "I can type". He was working in the paint shop. Roger Carlson came in there, to work, well, apply for the job. A high school education, and he said he could write, so he apologized for his clothes and I said, "Don't apologize for your working clothes. Be proud of your working clothes, no matter what you wear". So, I, I talked to a few people about him, his family was well known in town, he had been in the service, he had just got married, and so I said, all right, I'll teach him how to write. So, I, I, we put him in there, taught him how to write and he became the editor in due time, and at that time, I was editing and putting the paper together for him, and Roger became quite skilled at it, quite good at it. I don't think that he did any real creative things that I would have liked perhaps but after being spoiled with John McManus, who was

TAPE FOUR, SIDE A

PAGE NINETY

always coming up with new ideas, well, then, well Roger did alright, I shouldn't have, then he decided that he wanted to (coughs) go to the credit department, he wanted to become a salesman, so he wanted to get transferred to the credit department and so, I didn't want to stand in his way, and so he went over there, and I took up the Shop News again.

MN: When was this, around?

CL: Oh God, I can't remember exactly.

MN: The late 50's. maybe?

CL: Maybe the late 50's, the early 60's that I took over Shop News again. By that time, I had hired a young man that worked at Florence stove, Florence Stove Co. had gone out of business here in Gardner, and so I wanted to hire, I needed some help in the advertising department, things were getting pretty big, the war was over, we were doing alot of creative work, so I hired this fellow, Mel Crosby, Melvin W. Crosby, from Florence Stove, he was production manager, catalog prod- uh, advertising production manager, Florence Stove, worked for Ray Carey, who was the advertising manager, he knew all the printing processes, he knew about how to make plates, he knew the mechanics of, of advertising. He was not a writer, he never said he was a writer, but he could put things together. So I decided to hire, he was exactly my age, the same year, we were both born in 1910, he was pretty old, as a matter of

TAPE FOUR, SIDE A

PAGE NINETY ONE

fact when I hire him, Paul Parsa said to me, "How old is he?" I said, "He's about my age." And he said, "You always should hire someone who's younger than you are. Ten or Twelve years younger than you are so he can take over when you're not here anymore." I said, "Well, I already hired him." Well, he says, "Think about that, in the future, when you hire an assistant, hire somebody younger than you are, so that he can take over for you." "OK" Mr. Parsa, was a fine fellow, I, he was the general sales manager of the company for many years. He started with a 6th school, 6th grade education, worked himself up to be a vice-president. He is the prime example of a person who works his way up the ladder to become sales manager, vice-president, he knew finances, everything he learned on the outside. No formal education. And I, in the early part of my career as advertising manager, he was, he was something, he bothered me terribly, he was always after me. To do more things, to get more involved. I remember one time I, my advertising agency came up with a beautiful advertising campaign, and he, this was about the early 1950's, 19, late, mid 40's. So I came in there, I said, "Mr. Parsa, I got a great idea. The agency came up with this idea and I want to show you about our new trade paper advertising campaign on furniture." Looked at it, he says, "Is that all you learned? How long you been with the company?" I said, "Eleven years, Mr. Parsa." I didn't dare call him Paul at that time. "Eleven years, Mr. Parsa." He said, "That all you learned in

TAPE FOUR, SIDE A

PAGE NINETY TWO

eleven years?" I was shocked, I was mad. I picked up my stuff, I went back to my office and I was fit to be tied. I was, oh was I mad. I went home and told my wife about it and she, she said, "well, what else did he say?" I said, "Didn't say anything else." So the next day when he got in there, I said "Mr. Parsa, I want to show you this again. I think it's a good idea." He said, "I thought it was a good idea yesterday, but you didn't defend it. You got mad, you ran out." And I said, boy, did I learn something from that fellow. He wanted me to defend it. He wanted me to tell him why it was a good idea, to see if I knew what I was talking about. So he said, "Now talk about it." So, I explained the whole thing. He says, "Great idea, let's go with that." He was to me, after Ray Reed, the fellow that taught me the advertising business, Mr. Parsa, Paul Parsa, who taught me general business practices through the sales and in the business, that was two great people, and Dick Greenwood, who hired me from Plymouth, years ago, those are the people who I had most contact with. People I felt were - -

MN: Did you see much of Dick Greenwood?

CL: Oh, sure, he had a corner office in the same floor that I was in, he came in and out. He was there almost every day.

MN: But did you interact with him very much?

CL: Oh, sure, I used to come, I used to, he didn't bother me too much, I got my budget at the beginning of the year, and then I would, if it was a bus seating thing, I went with Mr. Cornwall and we talked about what we wanted to do in bus seating.

TAPE FOUR, SIDE A

PAGE NINETY THREE

And railroad seating, and if it was a job with the school furniture, I went to see the sales manager in the school furniture division and we got up a campaign. And I went with the theater seating division person whoever that sales manager happened to be, they changed, you know from time to time. And then, the other divisions. Each one had a sales manager and it was up to me to contact them to find out what they wanted to do. We need a catalog here, we need an advertising campaign here, we need a brochure here, we need this here, and I would gather those materials together and then at the end of the year I would, we would make up a budget, the advertising agency and I would make a budget and we'd go to management, like in October, November and say, this is what we need for next year's advertising program. So much for this division, so much for this division, so much for this division, and then when we got together with management, Dick Greenwood, and Paul Parso were usually the king pins with that thing, they would be there, then we'd bring in the sales managers, he had to defend why he needed this. And what do you need a catalog for, what's the matter with the catalog you got? You want to introduce a new line of furniture, OK, so we need a new catalog. We want to increase our advertising so we have, have a new brochure. We're going to open up a new sales territory, we got to hire a salesman. So these were the things that, that were my daily activity. So, and then I got to know these sales managers, like George Cornwall in railroad

TAPE FOUR, SIDE A

PAGE NINETY FOUR

Bus seating and Charlie Rupus in school furniture and auditorium seating, and -.-

MN: Would the changes that took place in the plant itself have any affect on you, like when they got the conveyor system in the '40's or when they would get some kind of new Heywoodite, or one of these kinds of things? Would that affect on you?

CL: Oh, oh, sure. 'Cause I would have to advertise, I would have to prepare advertising, advertisements on these things. Like when we developed Heywoodite, for example. We had to develop an entire advertising campaign on Heywoodite so we could tell the school furniture administrators, the superintendents of schools, the business managers in the schools, here was a new product that wouldn't burn, wouldn't stain, and wouldn't break. And we had to have a whole thing, we had to have a, we had to have a - Curt Gowdy did a commercial, the sportscaster, did a commercial on, and we used to, we photographed the entire Heywoodite operation, how you mixed the chemical, how you mixed the, the wood flour and add the color and put it into the molds, to take a picture of that. As a matter, Frank Hiron, who is today up at the college, _____ (unintelligible) the still for us, you know, 35mm film for us on that particular thing, walked around the plant and photographed it, and we made it into a tape that we could, it was before video tape, you know, this was before, this is when we had to, had film strips, made a film strip, and our salesman would carry it around to different superintendents to show how it was made. How

TAPE FOUR, SIDE A

PAGE NINETY FIVE

Heywoodite was made, as a matter of fact, I remember in one convention down in Atlantic City, every February, the American Association of School Administrators had a convention in Atlantic City. They used a big convention hall and all the school people from all over the country during the February vacation would go there and we would have a big booth there and we would show our furniture line, school furniture line, and our agents and distributors in sales would, would bring their customers in there. So this was a common trade show, like an ordinary trade show. I remember one year, we had a small machine and we actually made Heywoodite right on the floor of the convention hall. But we made what we, a paperweight, in different colors, you know, the 5 or 6 different Heywoodite colors. And we would have, we had a man there, Paul Radigan, you know Paul, he comes to our meetings, he was my man, he was the fella who made the Heywoodite paperweights there. And we brought this in our own truck, we brought all the flour, there are two kinds of flour, coarse flour and fine flour, you mix it together with a coloring agent, you put it in this little press, just hand press, not like the big giant, hand press, and it made these little paper weights.

MN: Was it plastic?

CL: Yeah, solid plastic, just like the furniture. But, it didn't make seats and backs, it just made these little paper weights. 'Cause when Seth Hendrickson and Paul Radigan

TAPE FOUR, SIDE A

PAGE NINETY SIX

developed Heywoodite, they developed it using a small press that, to see if it would come out all right, before they started engineering big presses to make the seats and backs and desk tops and tablet arm chairs and all of those things. So there was a long series of research, so I remember that. We actually made the stuff down at Atlantic City for.

MN: And Paul Radigan helped to develop that? Was he in development?

CL: Oh, yeah, Paul Radigan was Seth Hendrickson's assistant. And, you know, Seth Hendrickson had the contact with management. He was well thought of. He had contact with all the defense contracts, between he and Les Kinley, between Paul and, between Seth Hendrickson, and Les Kinley, we got all of our government work from during the war. So Seth was a top notch operator. And Radigan was his assistant. And so, Paul was a very, very good, as a matter of fact, whether, much of the development of Heywoodite was left in Paul's hands. I don't know whether Paul started it or Seth started it, I don't know, I still get the feeling that Paul was more in that than he ever let on and that Seth took most of the glory. But Paul was a big factor in that thing.

MN: And what happened to it?

CL: It's still in use, it's, well, the company isn't there anymore, but that whole, we kept on making it up here because there we made the solid, it had to be made out of wood, you know, ground up wood, the waste wood, the waste maple wood and birch wood that we used in the, were ground up into flour,

TAPE FOUR, SIDE A

PAGE NINETY SEVEN

course flour and fine flour, and that was how Heywoodite was made.

MN: And that would be for the chair seats and backs?

CL: Chair seats, backs, tablet arms and desk tops and that was after '56, though. You got to realize that this was not a, this was a product of the '50's, this Heywoodite. Up to that time we were making wood chairs, metal - tubular steel legs, you know, and everyth - the frame. But the seat and the backs were all wood. And then we switched over to Heywoodite. Seth Hendrickson invented the name Heywoodite, that was his choice, we had a contest.

END OF TAPE FOUR, SIDE A

TAPE FOUR, SIDE B

CL: Well, we're in the 50's, now.

MN: Yeah, we're in the 50's now. Let's, since you were in a position to really know alot of what went on generally in the company -

CL: Oh, yeah,

MN: Tell me what, you tell me that the union really started with the war board, what, how did that develop over time?

What happened? Tell me about the union and Heywood-Wakefield after that, after it began.

CL: Well, they had, every year they signed a contract for

TAPE FOUR, SIDE B

PAGE NINETY EIGHT

a year, which established wages, established day work, and established piece work rates and things of that kind, not established piece work rates because that was established by the time clock. But, you know, they established certain things, that each supe - each superintendent, each foreman set up certain rates for certain jobs and those people who worked on day work would pay so much per day, no matter how much they did or what they did. Day work. But the company had changed over pretty much to piece work down through the years, there was very little day work. so people got so much a week no matter what they did or how little they did, or how much they did.

MN: Why did they change?

CL: Oh, because it was easy control. You could get your costs much better, you could control your costs much better.

MN: You could control your what?

CL: Costs.. c-o-s-t-s. Costs much better, and the people and there where people who felt, I don't want to work for 50¢ an hour or \$2.00 an hour or \$10.00 an hour, I want to work on piecework where I can make more if I work harder. Don't forget. piecework was something that the employees wanted, too. You know, because they, those effective, men that worked effectively and, of course, piece work, before we had a conveyor, everything was piece work. You know what I mean, a man would, you'd set up a chair, a high chair or a regular chair, he would get so much for setting up that chair, maybe so much for a hundred chairs.

TAPE FOUR, SIDE B

PAGE NINETY NINE

Everything was based on a hundred. You made a hundred of this, you made a hundred of that, you produced a hundred of this. You were boring holes, you produced a hundred holes. You got paid for a hundred holes. Then we went on a conveyor system, the conveyor system went over to the mostly, the finishing department. And there, you couldn't very well have a piece-work system. So we had an incentive system. That everybody on the line would be paid so much an hour but if you produced, a whole line itself produced X number of pieces more, then you would get a bonus for the -

MN: The whole line of people?

CL: The whole line. Everybody on the line. Because they all helped to make that production. All helped to make that increase. So the pro -, so the conveyor line, like in your manufacturing plants making automobiles, I don't think, I don't know how it works, I don't think there's any piecework system. The work system is paid like on the Framingham plant that we're reading about right now, the people were making 14, 15, 16, \$17.00 an hour. Anybody on the line. Because, unless that line went smoothly, you know, you had to be part of that particular line. So whether you were at the beginning of the line or end of the line, I think you all were paid the same pay. \$15, \$16, or \$17 an hour. (coughs) So that's the, so that was the system that most everybody worked on.

MN: And did they work together harmoniously? I mean did that -

TAPE FOUR, SIDE B

PAGE ONE HUNDRED

CL: Well, most of the time. If there was a, if there was a fellow that slowed down the line, you know, the other people on the line would certainly make sure that he was replaced, or something, they would get after their foreman and said, "Look, we, we have a jam up on the, every day we have a jam up. He has to stop the conveyor line because he's, it's jammed up so let's get somebody in there that, so we want to go smoothly, we don't want to have the line slow down because somebody isn't doing his job." So we'd have to come up and say, "Well, maybe we should have two place, two people at that particular point. Maybe it's too much for one person, maybe you need two people there." And that's how those things were resolved.

MN: And, later, it was more one person competing, well, not competing with another but, later on they didn't work together as a team so much, did they? With this time study and the cost department going out and timing?

CL: Well, the time study, I don't think had much to do with the conveyor line. Our whole plant was not conveyorized. Just certain, just one or two departments. And at one time, when that conveyor was put in in 1941, or thereabouts, just before the war we put in a conveyor, we put in a conveyor, every hook on that conveyor had to be, have something on it. In other words, to make the thing productive, it had to be loaded, and, of course, later on, when business fell off,

TAPE FOUR, SIDE B

PAGE ONE HUNDRED ONE

you couldn't load the conveyor, you didn't have enough orders to load the conveyor. So many times you see the conveyor going by with ten or twelve hooks empty. The conveyor still gets, so a person would sit there and wait for a piece of furniture to come to him so he could spray it. It was not always full up the way it was in the busy time. The conveyor works fine when it's loaded, when everything. It's like a production line in an automobile plant, one automobile has to follow the other. If it doesn't, then the company is losing money, and the people are losing money, maybe.

MN: And before that, people would have to go and get the object, bring it over -

CL: Well, of course, that was the production line that Henry Ford, he moved the work to the people instead of the people to the work. That was the formation of the assembly line that's credited with Henry Ford, originally. You used to have to run and get a part. You need this, so you run and get it, and then they had the line in the middle and things were fed along the line to you, we had to put tires here, we had to put things here, whatever it is. You could conveyorize certain operations, some operations you couldn't conveyorize. At least, we never did.

MN: Did that change the way people felt about their work, in the plant?

CL: Oh, I don't know, you mean, the people a lot, how they felt about their work from a psychological or sociological point of view, I don't know.

TAPE FOUR, SIDE B

PAGE ONE HUNDRED TWO

MN: Could you see any difference in the people's attitude toward work?

CL: I don't know whether I, I don't think I could evaluate that. I wasn't that close, after I gave up, I was still running Shop News, but, but I don't think that I could evaluate the physiological, sociological aspects of how people felt about their work. I know we had a lot of strikes. '56 strike was a big one; At that time we changed over from birch, from birchwood to maple wood, and then we had our big strike in October, you know, our contracts ended in October.

MN: And the, the things between management and the union had been relatively smooth until then?

CL: Oh, I don't think, we had had strikes, small strikes from time to time. Not during the war, don't forget the war took up 10 or 12 years of that particular thing. And in the late 30's, when I first came with the, in the 30's, when I came with them, everybody was so happy to have a job, there was no conflict. And in the 40's we were in war production and there was no conflict there. So we get in the post war period and we are now making civilian goods again, right? So, there was, the union is now in the situation, they came in in the early 40, January 42, so now the union people were beginning to want more money for their work. Just a normal thing. People were getting more for a lot of jobs. School

TAPE FOUR, SIDE B

PAGE ONE HUNDRED THREE

teachers were getting more, everybody was getting a little bit more now, they wanted more so they'd have a strike. The union would, the trouble with the strikes was, not everybody would go to the union hall. In other words, out of the maybe a thousand or 1400 people that were working there, that had a right to vote, maybe 50 or 60 would go to union hall and they'd vote a strike. Then they'd come back and say "We have a strike. We're gonna have a strike unless certain demands are met." And so a lot of people say, Hey, I don't want a strike. Well, where were you at the union hall? See, many of those decisions to go on strike were made by a small group of - because the other people never went to the union hall. Right?

MN: But they were union members?

GL: Oh, yes. as a matter of fact, you had to be a union member. You couldn't get a job, after 30 days, or 60 days, after joining Heywood's, you had to join the union. That was the rule, that was the, enforced as a matter of fact, because the pay, the money would be taken out of your pay for union dues, which had to be done. So, you couldn't work there for any length of time, I think 30 or 60 days was the limit, you know that rule. So, a lot of people never went to the union meetings. But that's not uncommon, because that has happened in many industries. So then, all of a sudden, you got a strike on your hands. And then the management says, says, that's as much money as we can give you. Ok, so comes October 1st, we're on strike. Picket lines, nobody wants to cross the picket lines

TAPE FOUR, SIDE B

PAGE ONE HUNDRED FOUR

of course, even those that don't, didn't really vote for the strike because they weren't there, they didn't have enough interest so they didn't go. And they're mad because they're on strike but they can't cross the, they don't dare cross the picket line. So, the strike goes on until one side or the other gives in. Then the, the negotiations continue, all right, we'll give you this, all right, we'll give you that, OK. So most of the strikes lasted 2 or 3 weeks. 4 weeks. The big strike in '56 lasted from October 1st until after Christmas. That was the long one. It could have been settled many times but both sides didn't seem to want to settle it.

MN: What was the issue involved?

CL: Money, most of the time. And, of course, the trouble was that our contracts, we, we could never get the union to agree and the union could not get management to agree to have a 2 year period or a 3 year period or a 4 year period, you know, like most union contracts that are negotiated today, you know, it's negotiated for 3 years. So you don't have the same damn thing next year, or the year after, so the, for three years we got a contract, we go back to work, we make money, and we don't have to worry about a strike. You have to worry about grievances, grievances come up all the time. But they are not the strike issues. They are things that have to be worked out between management and the union on certain things that somebody is doing that violated the contract. Grievances

TAPE FOUR, SIDE B

PAGE ONE HUNDRED FIVE

go on all the time. (coughs) So, then, of course, in 1960 management, early 1960's, management, we were having so much trouble with money, management had said we want a 10% reduction in pay. Strike, naturally. Not going to take a - So that lasted a pretty, a couple of weeks, or three weeks or maybe, and the union agreed that maybe because the company was having so many financial problems, maybe they ought to give it -- we had to take it, too, in the office, everybody, at least everybody that I knew took it, I don't know if top management took it, but I took it. We agreed that we had to help out, they were having trouble. Next year, however, was the biggest, the nastiest part of the strike, when management said they needed the 10% again.

MN: So, yet another 10%?

CL: No, not another 10%, 10% was only for a year, they're gonna reduce wages till next years contract, we'll give you the 10% back, hopefully, and maybe give you a raise if things are better. The following year, they wanted it again. And that was the big Friday, the 13th, that you probably read about. Friday the 13th, management said you people won't take this 10% for another year, we're closing down the plant. We're finished with Gardner.

MN: That was Friday, the 13th, 1961?

CL: Well, I think, I know it was Friday, the 13th, I'll never forget that, but I don't know whether it was 1961 or 1960 or 1962, I can't remember, but it's written up someplace.

TAPE FOUR, SIDE B

PAGE ONE HUNDRED SIX

So there was another strike, and finally they agreed to take it. And, that was the - and then, from then on the company kept on losing money, 1963, 64, 65, 1965 there was a big break between Dick Greenwood and his son-in-law, George Heywood. And in 1965, December 31st, Kirt Watkins had bought the Heywood-Wakefield Company. Simplex Timer got it.

MN: Bought it from whom?

CL: Brought the controlling shares, or most of the shares, he bought 48,008 shares from a, what they used to refer to as the Polish Jew, in New York City. Henry Rem, R-e-m, who had been buying Heywood stock little by little, as much as he could get his hands on, hopefully to take control of the company. Henry Rem, he owned Highland Furniture Co., he owned Unigusta Furniture Co., and he was getting to own Heywood-Wakefield Co. And, we, the company didn't have enough money to buy him out, but George Heywood was very friendly with Kirt Watkins and there was a break between - after George's wife had died, I don't know, I don't want to get into this. Boy, I shouldn't get into this thing at all. But anyway, let's forget that. I don't want to get into this family business, because that - anyway, after Mary died, Dick Greenwood, and George Heywood, who were closer than you would imagine, then they broke up, and George, and I, and everybody was under the, knew that Dick Greenwood was going to get rid of George as soon as he possibly could. And George knew it, too. So he went to Kirt Watkins who had

TAPE FOUR, SIDE B

PAGE ONE HUNDRED SEVEN

money, Kirt was a marvelous salesman, a great person, a real dynamic operator. He went to Kirt and Kirt, through his many _____ (unintelligible), Simplex had money. Simplex never owned, today even today I don't think that Simplex has ever borrowed a nickel from a bank. They never believed in - so, at least during those days of Kirt Watkins, he always used to say, "I don't owe the banks a nickel." And he believed in that. And so, in December 31st, 1965, the transaction went through with the transfer of 48,008 shares, of Henry Rem's Heywood-Wakefield stock, to Simplex Time Recorder Co., so in 1966 Simplex began to own Heywood. Of course, it wasn't official until the stock holders meeting that was held in the spring of '66. That was when it was a, a stockholders meeting.

MN: What was Rem going to do with the company?

CL: Well, it depends on who you listen to. If you listen to the management of Heywood-Wakefield Co., he was gonna liquidate the company. He was gonna clean 'em out. He was gonna cash in everything. And just make money off the stock. That's what management said. I don't know. The only thing is that I know Henry Rem, he's still around, I think, I think he still owns Highland Furniture, I think he still owns Unigusta, but the scare tactics at that time, if you had a hundred shares of Heywood, you wanted to sell it. Let, let let us buy it at the company 'cause don't let Rem get his hands on it because if Rem gets all that stock, he's going to

TAPE FOUR, SIDE B

PAGE ONE HUNDRED EIGHT

liquidate the company. He was trying to get on the Board of Directors for years but nobody would accept him.

MN: Why not?

CL: They didn't want him. The Board of Directors was a pretty close corporation.

MN: Family?

CL: Yeah, most of it. The Heywoods and the Greenwoods and friends and different things where the stock was pretty much controlled, 'cause they didn't, there's 48,000 shares that Henry had collected down through the years, so he had more shares of stock than anybody. Even Greenwood or Heywood, or any of them.

MN: Was he collecting it on the sly?

CL: Well, he was buying it, it's easy enough to buy stock. You buy it in the street name, you know, buy a hundred shares of Heywoods, who, who, who bought it, you don't care who bought it. If you're trading Heywood stock, somebody wants to buy a hundred shares, you sell them a hundred shares, don't you? You know how they operate, the market operates, you can buy under your own name, you can buy it under the broker's name. You never know who's got it. And many of the stock that he bought, he bought under a different name at one time, he was known at the Atlas Trading Co., or Atlas this, or Atlas that. No (coughs), it's easy enough to accumulate stock. Companies begin to realize that when somebody has a stockholders meeting

TAPE FOUR, SIDE B

PAGE ONE HUNDRED NINE

and they, they vote, and this person is all of a sudden voting 48 shares, 48,000 shares of stock, where the hell did he get it from? Right? He's been collecting it. So you get a proxy. And then you put down the number of shares you got, right? And you vote. That's a normal way of doing business.

MN: Why did Watkins want to buy the stock? From Rem?

CL: Well, there's a lot of different reasons. It depends on who you talk to. I, here again, I don't know why I should get into this damn thing. I don't know why I should get into this. If I ever write my own book, I'm going to tell the story, why I think. 'Cause Dick Greenwood always felt that, that Watkins wanted to buy, bought this company because he wanted to be the biggest industrialist in the company, in the city. And Heywood- Wakefield was, and he wanted to be the biggest industrialist. Now, that's, that was Dick Greenwood's thing, I don't think that had any weight whatsoever. Maybe he did want to be the number one industrialist, Hey, if my wife's gonna pick me up at 4:00 and she's going to be late anyway, she's always late, so it's 10 minutes of four now so I think we ought to knock off for now.

MN: All right, OK.

CL: Where are we now?

END OF TAPE FOUR, SIDE B

TAPE FIVE, SIDE A (Feb. 10, 1989)

PAGE ONE HUNDRED TEN

MN: Today is February 10th, 1988, 1989, and I'm here with Carl Lugbauer at the Gardner Museum. OK.

CL: So what's your question? (Both start laughing) I know your -

MN: You know my question.

CL: I know, I know, I know. In the early 1960's the banks in Boston pulled away the credit from Hey wood -Wakefield Co, we were so poorly financed we couldn't borrow any more from the banks in Boston. Shawmut Bank, First National Bank of Boston, they pulled their credit away because there was something wrong with Heywood-Wakefield Co.that it couldn't make a profit. Just wasn't making a profit, year after year after year. As a matter of fact, our profit sharing trust which had been in effect since the mid-forties, at the end of each year the company would contribute to our profit sharing trust. The salaried employees, a certain percentage of our yearly earnings to this trust. And from 19 -, mid-1950's until well into the 1960's, no money was contributed there, we, the company lost money year after year, year after year, year after year, and finally the bank said, no more. We're not going to give you any more credit.

MN: So it was a progression. I mean, they could see that the money was being lost every year.

CL: Yeah, year after year we lost money. As a company, as a whole. One division might make money, another division

TAPE FIVE, SIDE A

PAGE ONE HUNDRED ELEVEN

would lose money. So it was that the profit, the annual report, the stockholders respected that particular situation. The preferred stockholders who were supposed to be paid first from any profits, never got any money. So it was a sad situation. We had to do something. So the banks of Boston put on the Board of Directors a Mr. Lewis Hunter. L-e-w-i-s-spelled that way, Hunter, H-u-n-t-e-r. And his assignment was to go to the company, to visit all the branch offices to visit the factories, the warehouses, showrooms, everything, and get people's opinions why the company was losing money. What was it, what was the problem? We were doing business, we were closing sales, we had a good line of customers, but we couldn't make a profit. So what do we do about it. The people in Gardner, the executives in Gardner including myself and others were sent to Boston to be interviewed confidentially without any strings attached, with no reprisals of any kind, and we were told to come there. He went to Manaumanee, Michigan, Lewis Hunter, he went to Chicago, he went to Newport, Tennessee he went to all our locations to find out why Heywood wasn't making any money. And, strangely enough, as a result of that, he sent in what he called the Hunter report in which he indicated from all of the information he had gathered that there was one thing wrong with Heywood-Wakefield Co., and that was the two sons, the two, John and

TAPE FIVE, SIDE A

PAGE ONE HUNDRED TWELVE

George Heywood. And the banks in Boston said that if you get rid of those two gentlemen, we will again loan you money.

MN: We would loan you money.

CL: We will loan you money again, you'll be reestablished credit. And that report went to Mr. Greenwood and I, at one time had a copy of it and I still have a copy of it someplace, which I will keep in my safe deposit vault.

Mr. Greenwood, at that time said, "I will not let these two gentlemen go because they are family." They are Heywoods, and his grandfather was a Heywood, in other words Greenwoods and Heywoods are inter-related, "I will not do that". And so, our credit was cut off. Now, there is a family connection there. Don't forget that George Heywood was married to Dick Greenwood's daughter, Mary Delanbar, Mary Greenwood Delanbar, George Heywood's wife. And in the early 60's, I don't know what year they got married, but from the period they were married until Mary died, very prematurely, some time in the 60's, I don't know exactly the time, of cancer, there was nothing that Dick Greenwood would do to hurt the two boys. And that was it. So we went from the good banks in Boston the Shawmut, and the First National Bank of Boston, the banks that had been loaning us money for years, you know, on a short term period, we'd pay it back, and pay it back, every company has to borrow money from time to time, for expansion, and new product development and things of that kind. And then

TAPE FIVE, SIDE A

PAGE ONE HUNDRED THIRTEEN

sometime in the early 60's, Mary passed away. Before that happened, where did we get our money from? We went to a co-, a firm called Commercial Credit. Commercial Credit is a factory firm, in other words, they, they're very high interest rate people and they will put someone in the plant to make sure the accounts receivable are first given to them to pay off loans that they give to us, that's a factory operation, as a matter of fact, Michael Smith, who is now the city treasurer of Gardner came in as an employee of Commercial Credit at that particular time, in the early 60's, after we had no other source of credit. And we were paying very high interest rates for our money. The loans were very expensive. A lot of people seemed to think that was the downfall of the Heywood-Wakefield Co., but that was not the downfall, that was the alternative, only alternative Dick Greenwood had at that time to get money to keep the business going. But then in the early 60's, the mid 60's, Mary died. And then, the Greenwoods and the Hey-, Greenwood and the Heywood family split. And from then on, it was a known fact that eventually Dick Greenwood would get rid of George Heywood. Couldn't do it quickly, but he was going to eventually do it. As a matter of fact, they had a man already picked for the job. To be assistant to the president. And his name was Glen Bailey. I never met him, but I knew he existed. And he was going to

TAPExFIVE, SIDE A

PAGE ONE HUNDRED FOURTEEN

become assistant to the president after the, after that happened.

MN: Who was he?

CL: He was a gentleman from Boston who had a great deal of marketing knowledge. A knowledge of the furniture business a very, highly recommended as being a good man, outside of the family, see. The trouble is a family operation is strictly devastating. This was going to bring in the new blood. As a matter of fact, when I started with the company, in 1935 there was only one family member in the firm. Mr. Greenwood. And everybody was an outsider. And those were our great years. Coming back from the, from the depression, the 40's and the 50's and the 60's, early sixties. The late 50's, the late 40's, these were great years for us. But, the family got into it, it was a different story altogether. And, uh -

MN: But they groomed the Heywood brothers to be in management, didn't they?

CL: That's right.

MN: Because they were family?

CL: That's right. That's right. As a matter of fact, George Heywood's father, John Heywood's father, he was also named George Heywood, he was also, John Heywood, George Heywood, he ran the Heywood farm up here. George Heywood's father, his name was George Heywood, too, He ran the Heywood farm in that area where the community college is now, and the farm in the early 50's failed, so they, Dick Greenwood gave him

TAPE FIVE, SIDE A

PAGE ONE HUNDRED FIFTEEN

a job working at the factory. A job, his main job was in charge of all the machinery. And he was also put on the board of directors being family. And then, when George got out of college, young George got out of college, after the war, John and George, they - -

MN: It was the father that was put on the board?

CL: Yes, the father. George Heywood, the, the, the, the other George Heywood, George H. Heywood, Jr., and John Heywood were the sons, were his sons. And when they got out of college and finished their war service, they went to work for Heywood-Wakefield Co. to perpetuate the Heywood family into the business. And, I don't know, they just didn't work out, they just didn't do anything for the company. Far as I'm concerned. John Heywood, of the two of them, was a much better manager but there's too much family. In other words, if George Heywood was handling sales, John Heywood was handling production. And it was too much of a family operation. There was one period when I remember very distinctly that we were, our shipments were 22 to 24 weeks behind. A deal would or- a woman would come to the store and order some furniture and the dealer would put in an order and then we would tell him that that furniture would be delivered 22 to 24 weeks from now. No woman is going to wait, she's going to buy something else. So, it, a lot of people realized, people that worked,

TAPE FIVE, SIDE A

PAGE ONE HUNDRED SIXTEEN

salesmen and other people when they were asked their opinion, they said that was wrong, that was - So anyway. that's what happened. So- - (long pause) so now we get to the point where Dick Greenwood is thinking of getting a new assistant to the president, eventually George would be let go, and John would probably be let go, too, although he was the better of the two so far as business ability was concerned. Then George, knowing this was going to happen began to look around for a way to salvage his job. And so he went to Kirt Watkins, who was president of the Simplex Time Recorder Co., who, at the end of the, on December 31st, 1965 he completed the purchase, Kirt Watkins completed the purchase to 48,008 shares of stock, which he bought from Henry Rem in New York City, a man who was accumulating the stock over many years with the point of eventually taking over Heywood-Wakefield Co. He was the owner of Highland Furniture Co. in the south, Henry Rem owned most of the shares of stock in Unigusta Co. down in the south, and everybody knew because he had been collecting stock for many years that his aim and objective was to some day get on the board of directors of Heywood-Wakefield Co., and eventually take over the company. The word was, of course, that his purpose of taking over the company was to liquidate the company. That horrible word, liquidation. The liquidation - if I buy the company, I'm going to sell it and get rid of it and throw everybody out of work. And that was the scare tactics that

TAPE FIVE, SIDE A

PAGE ONE HUNDRED SEVENTEEN

they used, Dick Greenwood use them. For a long period of time, and George Heywood used it, everybody said, that Henry Rem would liquidate the company if he ever got his hands on it. And so we would, anybody that wanted to sell his stock in the company was told to sell it back to Heywood-Wakefield company, rather than let Henry Rem get his hands on it. So, but, uh, you got to realize the Watkins family and the Heywood family were very close. It goes way back. Don't forget it was the Watkins family that was close to the, associated with the engineering of the time clock. Gardner A. Watkins, who was the father, when he came from Vermont to work as an engineer to work at Heywood-Wakefield Co., because he was an inventive genius, Gardner A. Watkins was an inventive genius. He invented many things for Heywood-Wakefield Co., machinery and all type. He invented the one great machine of splicing cane, taking cane that was stripped off the rattan, splicing it together, to make a complete yarn out of it, and once that was accomplished the chair caning that used to be done by hand. People would sit down and weave a chair cane. We, the, the, the, rat - the cane that came off the rattan plant was long, but you only weaved it, wove it to a certain point and then you had to use another piece of cane. But he connected the two pieces with a device of some glues and other devices. He made it into a yarn, and with that, cane weaving was then made a mechanical process.

TÁPE FIVE, SIDE A

PAGE ONE HUNDRED EIGHTEEN

MN: When was that around? The turn of the century, right?

CL: Oh, yeah, it was a, it was, well, before the century.

As a matter of fact, the weave, the weaving of cane got us into the railroad seating business. Because we were the only company in the world that was able to weave cane mechanically. And if you looked at many pictures of old street cars and old railroad cars, the seating material that covered the seats was what?

MN: Cane

CL: Woven cane. Right? We used to weave the cane in long strips, tightly woven cane in long strips, and then we would take a piece of canvas and then we would put glue all over the top of the canvas and attach the woven cane to it and that made a fabric. And that fabric was the fabric that was used in almost all transportation seating in the early days, before plastic came in. It was the most durable type of seating and if you look at old railroad cars, the seat were woven cane and the people who were making railroad seats and trolley car seats and things of that kind were buying the woven cane material from us. And so, we decided, why not make the whole thing? So, our, after we merged with the Wakefield Rattan Co. in 1897, and even before that, we were already had begun to get into railroad seating, we began to make the chair itself. Not only the covering material, but also the chair itself. Pullman Standard in Worchester made railroad seats, the

TAPE FIVE, SIDE A

PAGE ONE HUNDRED NINETEEN

Pullman car, Pullman Standard, the Hale & Kilburn, Hale & Kilburn (coughs) in Philadelphia were in the railroad seating business. We bought Hale & Kilburn out in 1934. They went broke and we bought them out so we became probably one of the biggest manufacturers of railroad seats. But it all started with that piece of cane. The cane that made the covering.

MN: And then people would have done the caning in their homes but after it was mechanized, it would have had to come to the factory.

CL: It came to the factory, sure, and it was much faster. It was much faster, and you could, you could make a continuous thing, you didn't have any ends loose. You know, you didn't have any loose ends because it was woven together as a complete fabric. And not only did they make the tightly woven cane, which was tight, but also the cane that has the little holes in it. You know, the cane seat. So, we could set up our machines to either weave the cane as a tightly woven piece for upholstery material, for railroad seats and bus seats and trolley cars and things of that kind, but we also were able to weave the cane for the seats that people put in their chairs.

MN: One more tiny digression. Was that, women used to do that at home.

CL: Oh, yes, home industry.

MN: Did women do it in the factory or did that become a man's job?

TARE FIVE, SIDE A

PAGE ONE HUNDRED TWENTY

CL: No it was done with, women did it in the factory for many years. But when, but most of the cane seats, whether they were made by Nichols and Stone or anybody else, they usually didn't bring the women into the plant to do that, they took the seats into their homes and they wove it there. Until it became mechanized, and when it, the machines were tremendous size, you know. I remember when I first came here, the whole, one whole section of the building, which is now that building that is now Heywood Place, that was the big, where the big machines were. That whole building number six, was, were those machines. As a matter of fact, my mother-in-law, Mrs. Puider, worked on those machines. This goes back to the '20's, 1910, 20, in that particular area, and then, so that was the big cycle to get into the Heywood family.

MN: In the factory, she worked on those machines?

CL: Oh, yes, yeah, came in every day and worked on the machines and they had to keep, make sure that the machines were working, you know, well, and like they used to have, like in the textile mills, they used to go, have people going around and fixing knots where strands broke, they also had to make sure that this yarn continued to go around, it didn't split again at one point. And they would fix it. And they would sit by the machines, and, and, and feed the yarn into the machines. , So that was, that was the thing that was done there. And don't

TAPE FIVE, SIDE A

PAGE ONE HUNDRED TWENTY ONE

forget, and, and, Gardner A. Watkins sent his son, Edward Goodrich Watkins, to Worcester Polytech Institute, Worcester Poly Tech. And he graduated somewhere around the mid-1880's. And he got a job at Heywood-Wakefield in his father's engineering department. And it was there that the time clock was invented. Now there are other time recording devices in other places around the world. But the Simplex clock, the clock that later became the Simplex clock, was a much simpler kind of a clock, the word Simplex itself would imply that, than most of the other clocks around the world. So Heywood-Wakefield Co. had this time clock division, which they didn't really know what to do with, we were in metal working, we were in metal working to some extent because we began making railroad cars. In that particular area, began making school furniture. First out of wood, the wooden desks and chairs, and then we gradually got into steel, school furniture, railroad seats were steel. Bus seating hadn't developed, we were also beginning to get into theater seating. The, the movie theater began, Edison invented the motion picture projector in the 1890's, in that area, so they were beginning, the movie theaters were beginning to crop up. In the late 1890's, 1910, in that particular areas, they began to have nickelodeons, and places where people gathered to look at movies, whereas at one time, but they were still, even before the movies, don't forget, there were theaters for live productions. Vaudeville

TAPE FIVE, SIDE A

PAGE ONE HUNDRED TWENTY TWO

was a big factor in those particular days, the 18 - - the concert theater, operas, and these things were all viable things where people gathered in a place called the theater. and we began to make theater chairs, not only in Gardner, but in our plant in Chicago, the Chicago plant was a, basically a theater chair manufacturing plant. And when we merged with the Lloyd Co. in Michigan, in the 1920's, we, we did most of our theater production up at that particular location.

MN: Did you keep the Chicago plant?

CL: Yeah, we kept it for a number of years, but everything went to pot in the 1930's, when we had seven factories, and thirteen warehouses the beginning of the depression. We ended up with only four or five warehouses, maybe two or three factories. We had to sell everything off. But that period of 1897 to 1930 was a period of great expansion, because we merged with the Wakefield Co., we became Heywood Brothers and Wakefield Co. The two biggest names in the seating business at that particular time, making not only wood furniture, but reed and rattan furniture, 'cause Wakefield was a big reed and rattan manufacturer, and so were we. We used to make rattan chairs and tables and things of that kind.

MN: In Gardner?

CL: In Gardner, sure, in Gardner, and in Wakefield, uh, early, uh, later on in Wakefield, Mass. But we developed, we started

TAPE FIVE, SIDE A

PAGE ONE HUNDRED TWENTY THREE

off with making wood chairs. And then we expanded into rattan chairs. So - -

MN: What happened to the rattan in the end?

CL: Well, in the early 1930's when I came with the company, we were still making rattan furniture. In 1935, we were - as a matter of fact, one of the first catalogs I ever put out in conjunction with Ray Reed, my boss, was a rattan, reed and rattan catalog. But you see what happened, when the World War II broke out, the Japanese took over the entire East, they took over the Phillipines, they took over the East Indies, they took over Malaysia, they took over Burma, they took over all the sources of raw material. So there was no rattan coming to this country, So we had to give up the manufacture of rattan. We made a substitute product later on called Ashcraft, which looked like rattan, but it was not rattan. So. So going back to the Watkins family, and its relationship to Heywood-Wakefield. Edward Goodrich, Edward Goodrich Watkins stayed with us until 1915 as, around 1915, as our chief engineer. But in 1902, or somewhere in that area, 1902, while we were trying to merge the Wakefield Co. into our operation, there was a terrible amount of tension between the Wakefield elements and Heywood elements as to who was going to control the company. At that particular time, Henry Heywood was president of the Heywood - Wakefield Co., Henry Heywood was president of the Heywood - -

TAPE FIVE, SIDE A

PAGE ONE HUNDRED TWENTY FOUR

He's the one after whom the library, after whom the hospital is named. And he was a member of the Seth Heywood branch of the family, that started back in 1926. And so you got to consider that there were two families in this, in this company that were prominent. The Seth Heywood branch and the Levi Heywood branch. And Seth Heywood had a son called Henry Heywood who had a son George Heywood, who had a son George Heywood, who had a son, George Heywood, Jr. That's where that family merged from. Seth had a son. Seth was the youngest of the five brothers supposed to have started the company. And he had a son, Henry Heywood. And when he was president of the company, we were so immersed with the consolidation of the Wakefield plant, into the Heywood plant, that we wanted no part of this crazy time clock business. It was too much for us, see. And so, what the arrangements were, was that the company was sold to Edward Goodrich Watkins, who was then our chief engineer, and he operated the Simplex Time Recorder Co. separately here in Gardner while he was still working for us. And therefore, the link between the Seth Heywood branch of the family, and George Heywood, who was the fifth generation of that particular family, is very, very close. I contend, and I don't know this is no reason, that the fact that, when Kirt Watkins agreed to buy the Heywood-Wakefield stock outstanding, from Henry Rem, it was in payment, in gratitude, for the fact that Henry

TAPE FIVE, SIDE A

PAGE ONE HUNDRED TWENTY FIVE

Heywood had turned over the Simplex Time Recorder Co. to the Watkins family in 1902. Now, I don't know the deal, whether it was given to him, whether he paid a nominal fee for it, or what the deal was, but there has been a close connection between the Seth and Henry Heywood branch of the family, George Heywood and his - and the Watkins family. The Levi Heywood branch from which Dick Greenwood emerged, never had that relationship with the Heywood - with the Watkins family. The two families were separated on that thing.

MN: Do you think that was Watkin's only reason for buying stock?

CL: I think it was a principle reason, there were lots of other reasons. Mr. Greenwood always said that he thought that Kirt Watkins bought the company because he wanted to be the number one industrialist in Gardner, and that would have made him that particular person. But I, and Kirt Watkins, I knew him very well, he was a really an egotistical person, he was a - and a great salesman. He was a wonderful inspirer of people. He could, he could get a sales meeting going. He had a wonderful, he was an absolute wonderful salesman. Kirt Watkins, who was the father of Chris Watkins, who is now the president of the company. He was -

END OF TAPE FIVE, SIDE A

TAPE FIVE, SIDE B

PAGE ONE HUNDRED TWENTY SIX

CL: I know that after he bought the company, he had a meeting of all the executives at his place in Simplex, and boy, when we got out of that company, we were convinced that we were gonna go, there was no end to what we were gonna do with Heywood-Wakefield Co.

MN: Oh, he had a meeting with all the Heywood-Wakefield employees after he bought the company?

CL: No, the executives of Heywood-Wakefield Co. He called in all the executives, division heads,, people from other, executives from other plants, you know, bring em all in there, now we're gonna make Heywood-Wakefield successful again.

And he was a great salesman, he was a wonderful salesman. I liked him very much. Trouble is, he didn't live too long. He died on January 8th, 1967, oh, just about 12 or 13 months after the deal was consumated, 'so he was, he didn't last very long. Died of pneumonia.

MN: That must have been a shock for the people at Heywood-Wakefield.

CL: Oh! It certainly was. Because Dick Greenwood by that time, had been kicked out.

MN: What happened to him?

CL: Oh, well, you know, he was still president of the company when the transaction was made.

MN: Did he know, then, what was going on?

CL: Oh, sure, sure. He didn't know what was going on, but he knew about it on December 31st, 1965. Because George

TAPE FIVE, SIDE B

PAGE ONE HUNDRED TWENTY SEVEN

walked in, in his office, and showed him the 48,000 shares of stock. So Dick knew it was just a matter of time. As a matter of fact, in January, we went to the usual January market in Chicago. Salesmen, executives went there, we always went to the January market. And we, and there had been rumors around that the company had been sold, but we, nobody knew. I didn't know. And I thought I had my finger on - - I didn't know who it was, but I knew somebody had bought the company.

MN: And when was it purchased?

CL: December 31st, 1965. That's when that final transfer of stock was made. The following month, in January, we were at the Chicago market and Dick Greenwood was there, and there was rumors around that the company had been sold, but nobody knew anything about it. So Dick Greenwood posted a notice on the bulletin board there. He said, he always traveled by train, he said "I'm going to catch this particular train and after that train leaves the station at LaSalle St. at 2:00 in the afternoon, you may open this to find out who the new company owner is." And, boy, you can imagine, we were there. The train left apparently at 2:00, I don't know whether it left then, but we opened it up, and it was Kirt Watkins, Simplex Time Recorder, had bought the company.

MN: What was people's reaction?

CL: Well, I don't know. To, to a lot of people it was a new owner, that's all. They knew that Dick Greenwood would be

TAPE FIVE, SIDE B

PAGE ONE HUNDRED TWENTY EIGHT

president until the next stockholders meeting, which would be in April of 1966 when, you know, they had their annual - - and, then, of course, they had a new board of directors who were voting the shares, the 48,000 shares of stock, therefore, that meant that Dick Greenwood was going to go off the board, you know, he was going to be losing his job and so forth and so on, so it was just a, just a matter of, as a matter of fact, the last, from January until late in June Dick Greenwood went around with the permission of the company to all the locations to say goodbye. It was a very sad situation. He'd been president from December, keep this in mind, December 16th, 1929 until April or May of 1966, that's a long period to be president of a company. (long pause) So, anyway, that was the changeover in management.

MN: So, he was forced out.

CL: Oh, yeah, sure, there's no two, of course he was forced out.

MN: And would, did that end his association with the company?

CL: Oh, yeah, sure, he had no more connection with the company. He went to his home in Plymouth, he had a summer home in Plymouth, then he sold that summer home, and sold the land to whom? Who do you think bought his land?

MN: Edison.

CL: Edison. Where the nuclear plant is now located. On that piece of land, which was a complete rock, he sold that beautiful land to put up that nuclear plant.

MN: I wonder if he knew.

TAPE FIVE, SIDE B

PAGE ONE HUNDRED TWENTY NINE

CL: Oh, sure; he knew. When Edison bought it; cause he, he lived, I forgot the year he died, but, but he lived many many years after that. You know, but, I must have it someplace when he died but it was in the 70's, thereabouts, yeah, 70's.

MN: And then what happened to the company. There's still a rich history after 1966.

CL: And then the company, well, Simplex took it over to make it, to make a profit, to be successful again. George was made president and sales manager, and we all had our jobs, I was still advertising manager. I was still running the Shop News along with everything else. We still had our various divisions, you know, railroad, no we were out of the, but we still had school furniture and auditorium seating and household furniture and all of those lines we were still making, in different locations. (coughs) So we stayed in business. The Kirt died in 1967, January 8th, and the new management, Chris took over, Chris Watkins, and the company continued to operate. One thing, when Simplex bought it, they eliminated all the debts. Simplex Time Recorder Co. had a policy, and I think they still have a policy today, of not owing anybody any money. They are, that was something that Kirt Watkins seemed to, he told us many times, never get involved with the banks. And I think they are, and they're a privately owned company so nobody knows, you know, only their people who own the stock in the company, and there's only a handful of those people. So Simplex had been a very successful company.

TAPE FIVE, SIDE B

PAGE ONE HUNDRED THIRTY

They've done a wonderful job in developing, not only the time clock, but in other developments that they've done. In the fire alarm systems and in all kinds of plant systems of one kind or another. But they've been very successful. But, then when Kirt died, and the company continued to lose money. Even though it was headed by George and John. Later on George apparently was not, George became chairman of the board of directors, and John Heywood took over as president. And, and that's the way the company operated for the, and I left in '76. So I was there during the Simplex years from 1966 to 1976.

MN: Did that change the character of the work place?

CL: You mean as far as working in the - - Oh, sure, we had to be, it was a lot more difficult to work that time. In, in other words, even my advertising budget, there used to be, I used to get maybe \$500,000, \$600,000 a year to run my advertising department and then it was changed entirely. I had to almost ask for money any time I wanted to do any advertising. It was, uh, operated entirely differently. We brought in a lot of new people. I don't know, those, those were particularly tough years for me because I knew I was losing my grip on the advertising, because I didn't have a free hand at doing it any longer. I had to be responsible to so many people, not only, most of the stuff that we had on advertising, I would give it to George or John and they would take it, and, take it over to Simplex and show somebody over there. In other words,

TAPE FIVE, SIDE B

PAGE ONE HUNDRED THIRTY ONE

it was not, I couldn't operate my own department very effectively. And, oh, it was, it was very difficult to operate in those particular years. And then the big change came over, when Simplex finally said, and I can't remember the year, but Simplex finally said, we don't want any more of the sawdust business. We don't want it, we don't want the Heywood-Wakefield division anymore. We don't want Heywood-Wakefield. So they owned all this stock, and, of course, they were not going to, even though Kirt was now dead, they were not going to abandon John and George. So they said to John and George, I'm quite sure, you got to get some financing. We're going to sell this stock, we're gonna get rid of it one way or the other, so you find out somebody who will buy this stock from us. And that's when we became involved with a law firm in Boston called Ropes and Grey, R-o-p-e-s and Grey, and they are well known in the Boston area and around the Eastern Seaboard as liquidation lawyers, in other words, with the banks, number of banks, the First National Bank of Boston, and other banks, they will take over. They will buy the stocks for those banks, with the idea that if the company is not successful, they'll let you run it, you know, but if the company is not successful, we will liquidate it, we will sell the buildings, sell everything off. Which is what happened down the road. As a matter of fact - - then a complete new board of directors came in the picture. Ont the board

TAPE FIVE, SIDE B

PAGE ONE HUNDRED THIRTY TWO

of directors were representative of Ropes and Grey, representatives of the bank, and representatives of the financial organizations that owned the stock. And if you look at the board of directors in the annual report to stockholders, you'll see how it changed. Lawyers got involved, bankers got involved, different holding companies got involved.

MN: What happened to Simplex's loyalty to Heywood-Wakefield?

CL: To the Heywood family? Well, it simply, they couldn't make it work. And they couldn't have made it work unless they changed the management of Heywood - Wakefield Co. and that is, was still the same management that they tried to get rid of in 1960 and 61 with the Hunter report. It's still there.

MN: And what about Bailey, whatever happened to him?

CL: Oh, he, as soon as, as soon as this happened, of course, Bailey, I never met the man, I knew he existed, I'd seen his name mentioned, I knew his record as being a really great financial man, a good marketing man, a fellow who know the wood furniture business. Excellent. But I never met him. But I knew that he was going to be the next assistant to the president. If, but by that time the rug was pulled out from Richard Greenwood by the purchase of the Henry Rem shares. So, so I left in '76 and many, many other presidents came in. John left the company, John Heywood, he left the company, George stayed on as chairman of the board, that was the only, and we had many, many different kinds of presidents, from

TAPE FIVE, SIDE B

PAGE ONE HUNDRED THIRTY THREE

time to time. One was, of course, Callahan, do you know the Callahan story?

MN: I was going to ask you about that. I mean, I know how he ended up'.

CL: He ended up in the trunk of a car. He was president of the Heywood-Wakefield Company for a number of years, after I left. As a matter of fact, I went down to, since I still had shares of stock in the company, I used to go to the stockholders meeting when it was held in Boston. And I met Callahan and a few other people down there at that time. But he ended up in the trunk of a car. He was in a gambling operation. He was a former accountant for Seaman and Seaman, not Seaman and Seaman, I shouldn't have, Ernst and Ernst. I shouldn't have mentioned - Ernst and Ernst. They were a big accounting firm, they were our accountants for many years and he was a very, very knowledgeable man, he was an excellent accountant, has a great personality and everything, but he was wrapped up with Hai Alai, the World Hai Alai association, you know what Hai Alai is, it's that game they play with a big hook on it, and it's very popular in Cuba and South America and in Miami, Florida, and places of that kind. As a matter of fact, there's a Hai Alai place in Hartford, Connecticut in this particular area. But anyway, he was associated with Hai Alai and that's a gambling thing, that's a, that's an underworld operation and he was involved with that, very much so. And everybody knew it, but because he

TAPE FIVE, SIDE B

PAGE ONE HUNDRED THIRTY FOUR'

was a good accountant and he had worked also, with the First National Bank of Boston, at that time, now it's known as the Bank of Boston, First National Bank, he was an excellent accountant, good business man, but he was involved in that thing. So in order to, again, the bank had to protect it's interests, so they made him president. And he stayed on as president for a number of years, till he wound up in a trunk of a Cadillac down in Florida someplace.

MN: Was he, was the company involved with the Mafia?

CL: I don't think so, I think he was. I don't know if the company was, I know he was very much involved with it. I don't want to use the word Mafia, because I don't know. Just some kind of a un- under, underworld gambling operation, that's what it amounted to.

MN: How did that affect the company?

CL: Well, of course, it was publicized all over the place. And it was after I left, this was maybe in 1979, 1980, early 1980, somewhere in that particular area, so I had lost contact with everything. I don't know how it affected, but it was just a matter of a few years before the company went down the drain.

MN: Would he have taken company profits to pay off his own debts?

CL: I don't think so. I don't think there was anything of that kind involved.

MN: And when you left in 76, how many people were working

TAPE FIVE, SIDE B

PAGE ONE HUNDRED THIRTY FIVE

in Gardner?

CL: Oh, God, we only had about, they were phasing out, there was only maybe 500 people in Gardner. We had, by that time, we had bought, bought a manufacturing plant in Penyan, N.Y., then we also bought an operation in Hammond, N.Y. where we were going to manufacture furniture, but that never got off the ground at all. You have to realize that when, when the banks in Boston and Ropes & Grey figured out that this company would not be successful, they were just leading, they were just going for the time when liquidation was right, when the time was right for liquidating the company and make the profits off, off the assets. Buildings, inventory, machinery, all the other assets.

MN: So they actually closed the doors in '79 here in Gardner?

CL: No, no. I don't know when they closed the doors in Gardner. I, I lost track, but I know there were, they sold, they sold the plant, I don't know what year they sold the plant. I can't remember what year they sold the plant. And when they sold the plant, then they began to look for other manufacturing locations for wood furniture and they bought this plant in Penyan, N.Y. And we would not have many people, at one time, we had maybe two thousand, three thousand people working there, and, I know toward the end there were only 400, 500 people working there.

MN: Working in Gardner?

CL: Yeah.

MN: And, and did they, so after they closed the Gardner plant they had this one in, how do you spell that, Penyan?

CL: Penyan. P-e-n-y-a-n- Penyan. P-e-n-n-y-a-n-.

TAPE FIVE, SIDE B

PAGE ONE HUNDRED THIRTY SIX

MN: So that operated after the Gardner plant closed.

CL: Oh, yeah, yeah, yeah, but not very long because the liquidation took place shortly after that. In other words, the assets were sold and the company went out of business.

MN: So that would have been the early 1980's?

CL: I would think so, yes, yeah. You see, we had, when I left they stopped the Shop News. They stopped publications like Hey Wake Up that I used to publish for the sales force. In other words, there was no communication, you didn't know. I would get a notice of a stockholders meeting, because I had stock in the company, and that's about all the communication we ever got. There was no other communication.

MN: Was the Shop News published regularly after Richard Greenwood left the presidency?

CL: Yeah, it, it, I, I was still there, and I published it, he left in '66. I have copies of Shop News, we ran it. Maybe not as elaborate as we were running it up to that time, but we also then took over, we also then reported in Shop News, the latest issues of Shop News are reports from, not only the Gardner plant, but from Manamane, Michigan and Newport, Tennessee so Shop News became not a Gardner publication, but a company publication. I used to have a, a news reporter in Manamane that would send me material and a news reporter in Tennessee that would send me material and I would write, and pictures, and I would put their pictures in the Shop News, too,

TAPE FIVE, SIDE B

PAGE ONE HUNDRED THIRTY SEVEN

so if you look at the later issues of Shop News, you will find that it was more of a corporation thing.

MN: What do you mean, a corporation thing?

CL: Well, I mean, it involved more than just one plant. For most of the years, it was a Gardner house organ, a Gardner employee publication.

MN: And when you left, the publication stopped?

CL: Oh, yeah. As a matter of fact, I, I, I, I was looking at some of the copies here, I don't know when I stopped it, I don't know whether it was '76, early '76, or whether it didn't even last that long, because we were, there wasn't that much money to put out a publication of that kind.

MN: How did you feel about leaving the company?

CL: Well, I'd been there, I left there at age 66. I didn't want to leave, but they told me that we were, they were closing out the advertising department, so since I was already 65 and I, and I, I knew that we had a rule that you left when you were 65, and they gave me another year's grace to work there, so I figured, OK, I had as much as I, I knew I was eventually gonna, but then they decided to close the entire advertising department, because they weren't gonna spend any, much more money in advertising. The year before that, Joe Carr, who was about my age, we were both about the same age, they closed out the design department. So in 196, 1975, I think Joe Carr was terminated and if they were gonna do any new designing

TAPE FIVE, SIDE B

PAGE ONE HUNDRED THIRTY EIGHT

they were going to hire outside designers to make the furniture.

So Joe was out a year before I was.

MN: Was he the only designer at that point?

CL: He was our only in-plant designer. We would still get designs from outside designers who sold their designs to us, and Joe Carr would refine the designs. Mainly, Joe Carr was an original designer himself, he could design right from scratch, but one of his main talents, one of his great techniques, one of the techniques that he is even today famous for, that he can take a design and adapt it to the machinery in the plant. That's the touch. That's the skill. He could take a, he could look at a particular shape in a product, and he could tell you which machine it goes on. And that's why he's so valuable to to the people he's working for now. Because, if he's going to design a piece of furniture for them, he looks through the plant and finds they have a Jenkins machine, a double _____ unintelligible), they have this, I don't know all these terms, I never got involv - - but they have all these machines, he said, you can do that, you can make this molding, you can make this turning, you have a back knife lathe, you have a Madison lathe, you have all these lathes, you can do that. So when he designed some furniture, he knew that the factory had the machines to make that, where that many of these great designers from the outside who made beautiful pictures, to bring the pictures into the plant, you say, how the hell are we going to make it?

TAPE FIVE, SIDE B

PAGE ONE HUNDRED THIRTY NINE

We don't have the machine to make this. How we going to make this turning, how are we going to make this bend? How we gonna do this? So Joe Carr's great talent in his early years was to take this outside designers, like Count Alexis Desognowski, who was one of the, Carl Otto, was another great designer, Johnson and Zaver, who was another great designer, they would bring the machine, the stuff in and they would show their designs, and they would say that Joe, and the management would say to Joe, "How we gonna make it?" And Joe'd say, "We can make it. We got this machine and we can do it on this machine. We can make this turning on this machine. We can. make this molding on a Jenkins machine." And he knew all of that business, he's so talented. You know, the guy's just fabulous, that's all, he's - that's why he's so valuable, even as an elderly gentleman today. He, He, He's got tremendous skill in that designing stuff.

MN: Were there other designers at the company?

CL: Hmm?

MN: Were there other designers at the company in years past?

CL: Oh, yeah, you mean when Joe Carr took over? Oh, sure, there was Harry White, who was a designer for us, an inside designer. We used to buy a lot of designs from the outside. In the 1930's we used to buy designers, furniture designs from some of the greatest names in the furniture design business. I can't remember some of them, but Ernst Herman, and Carl Otto and Alexis Desognowski and, I can't remember all their names.

TAPE FIVE, SIDE B

PAGE ONE HUNDRED FORTY

But Joe Carr would take these designs, and Harry White before him, Harry White who was there before him, when, and when we moved Fred Knight out to be manager of the Las Angeles plant in 1938, Harry White wanted to move to the west coast so he went out and became Fred Knight's designer on the west coast. And that's what made the opening for Joe to come in.

MN: And then he was the design department?

CL: Oh, yeah, he was the, he was the whole department. Well, we had Ronnie Main one time who came in and was a designer. He moved from the, from the Gardner plant. He was hired and came to the Gardner plant to work with Joe Carr and then he was trans - Ronnie Main was transferred to, transferred to the Michigan plant and then Ronnie Main left the company and he worked with Flexible. F-e, F-e-x-i-b-l-e. They make buses. And he was, and lives in Ohio even today, I think. And he designs the interior of buses that are used between airports. You know those buses that go between airports, and most of those buses are Flexible, F-l-x-i-b-l-e. No E in there. Flxible buses. They're not the buses you see, they're most, they're mostly the airport buses. And Ronnie Main was a designer for us at one time but he ended up in, in the Michigan plant and then he left the company altogether to work, to go off to work for Flxible.

MN: Carl, if we get back for one minute to -

CL: We get back to me going home.

MN: One last question.

TAPE FIVE, SIDE B

PAGE ONE HUNDRED FORTY ONE

CL: OK.

MN: How did people in Gardner feel when Heywood-Wakefield closed?

CL: Well, the most feeling that most people got, it was a shock. How could it happen? How could a company as big as that, the number one company in the wood furniture business at one time, solid wood furniture, I'm not talking about veneer. We were well known, between Kraker in Chicago and Heywood - Wakefield company, in the solid wood area, we were number one and two. There was no doubt about it. How could a company like that fold? How could a company, who was the leading manufacturer of railroad seats, how could that company fold? How could a company fold that was at one time the leading manufacturer of auditorium chairs for theaters? One of the biggest school furniture manufacturers, how could that company fail? It was almost impossible to believe, believe. If somebody would have said that I could have lost my pension, how could you ever lose a pension from Heywood-Wakefield Co. But we lost our pension. Oh, sure, the pension was picked up later on, a portion of the pension was picked up later on by a government agency, but that was, to have a pension like that, is today like having a state pension. You could never lose it, even though the state pension is not funded, your state pensions are not funded, you know, you mean, they're not guaranteed. Federal pensions are not funded, completely funded. So how

TAPE FIVE, SIDE B

PAGE ONE HUNDRED FORTY TWO

could you ever lose a pension from Hey - it was the most secure job in the, the city, in the community. You worked for Heywood, almost everybody at one time used to work for Heywood. Their fathers, their mothers, their grandfathers, almost everybody. You say, Oh, I used to work at Heywood's. Almost, people used to say that all the time. Oh, I worked for Heywood's. Maybe only two years, or 3 years, but I worked for Heywood at one time. It was just unbelievable that a company like that could fold. And it folded only because of the management. Not because the employees, the employees still had the skills, they could still do great work. Many employees still had good morale. But, the management deserted them. That was it..

END OF TAPE FIVE, SIDE B